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submitted by Glenda R. Gillard, B.A.
in partial fulfilment of the requirements for the
degree of Master of Arts.

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An abstract of

The Anacreontic Element in Goethe's

Early Lyric Poetry

a thesis of 215 pages

by

G. R. Gillard

Goethe's first two collections of poetry, the 'Annette Lieder' and the Neue Lieder contain a markedly anacreontic element. Although the anacreontic tradition originated with the Greek lyricist Anacreon and was continued by the Pseudoanacreontics and by French, English, Spanish and Italian poets, it was the seventeenth century German Anacreontics, Hagedorn, Gleim, Götze and Uz who influenced the young Goethe most strongly. This influence appears in the 'Annette Lieder' as the repetition of a few conventional motifs having to do chiefly with love, the use of a restricted and trite vocabulary which stresses the senses, a 'playing with feeling' and the presentation of almost unbelievable love scenes in pastoral settings.

In the Neue Lieder Goethe has almost completely abandoned the anacreontic attitude to love and nature, as well as the conventional vocabulary. The majority of the



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themes are unconventional and more reflective and the language is strikingly original, especially when Goethe symbolizes nature. The poems in the Neue Lieder express, on the whole, his own feeling and are based on his own experience.

Even these early works, which are modelled to a large extent on contemporary writers, reveal Goethe's creative genius and point clearly to the developing poet.

THE UNIVERSITY OF ALBERTA

THE ANACREONTIC ELEMENT

IN GOETHE'S

EARLY LYRIC POETRY

A DISSERTATION

SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

FACULTY OF ARTS AND SCIENCE
DEPARTMENT OF MODERN LANGUAGES

by

GLEND A R. GILLARD

EDMONTON, ALBERTA,

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Homo sum; humani nihil a me alienum puto.
-- Reautontimoroumenos by Terence.

INTRODUCTION

Greece has often been regarded as the cradle of culture and civilization as we know it today. In the field of painting, architecture and sculpture the Hellenes created magnificent works of art which we still admire for their splendour and beauty. The speculations of the ancient philosophers, primarily Socrates, Plato and Aristotle, have given the impetus to and laid the foundation of philosophical thinking throughout the centuries. No less important has been the stimulating effect of such poets as Aeschylus, Sophocles and Euripides on the development of drama and theatre. In addition to these luminaries many lesser lights have played an important part in the evolution of human thinking and have become the models of many of our poets and philosophers. One of these minor figures is the Greek lyric poet Anacreon, whose charming and convivial poems attracted imitators not only among his own countrymen, but also among French, English, Italian, Spanish and German writers of the seventeenth and eighteenth centuries. Of all these earlier and later 'Anacreontics', young Johann Wolfgang Goethe was the most genial and the most significant.

It is the purpose of this thesis to try to determine to what extent Anacreon and the Anacreontics have influenced Goethe's first literary attempts, his Annette Lieder and his Neue Lieder. As a result of this investigation we should also be able to ascertain whether these poems contain evidences of Goethe's own feelings.

Before we analyse the poems of these two collections as to their anacreontic features, we must devote some space to Anacreon and his most important imitators. By this method we will be able later to recognize more clearly Goethe's growing independence from his models.

CHAPTER I

ANACREON

Water bring, and bring me wine,
Bring the wreaths where flowers entwine;
Hasten lad; our fists we try,
Matched together, Love and I.
—Nunc est bibendum (Fragment 43)
by Anacreon.

Anacreon was born about 572 B.C. in Teos, an Ionian town on the northern shore of the Caystrian Gulf of Greece. When he was twenty-seven, the Persians invaded his homeland and he fled to Abdera in Thrace.¹⁾ From here his fame as a lyric poet reached Polycrates, the tyrant of Samos, who summoned him to his court, which at that time was one of the gayest and most flourishing in Asia. Shortly afterward Polycrates was assassinated and Anacreon was left without a patron. Upon hearing of this, Hipparchus invited him to Athens and, according to legend, sent a vessel of fifty oars to escort him over the Aegean.²⁾ During an uprising several years later his fortunes fell with the ruling party and Anacreon was forced to flee again to Thrace. He lived here peacefully until his eighty-fifth year, when, it is said, he choked to death upon a grape stone while sampling some new wine.³⁾ Although the veracity of this story is highly dubious, it shows what posterity thought of him.

Anacreon has had the singular fate of becoming famous in modern times chiefly for poems which were not composed until centuries after he was dead.⁴⁾ His imitators have created the

-
- 1) Bowra, Greek Lyric Poetry, p.285.
 - 2) Johnson, The Works of the English Poets from Chaucer to Cowper, vol.20, p.333.
 - 3) Bowra, Greek Lyric Poetry, p.315.
 - 4) Rose, A Handbook of Greek Literature, p.100.

impression that he was at best a senile and bilious old man and at worst a shameless debauchee. His real personality, however, emerges distinctly from the fifteen pages of fragments of his works which have escaped the malice of time. He wanted to enjoy life and he made no secret about it. He took care to avoid anything strenuous and spent half a century decking himself with garlands and singing of love and wine.¹⁾ He was remarkably uninhibited when dealing with matters of sex or drink and yet, paradoxically, some of his best poetry calls for moderation in drinking. Knowing that over-indulgence could destroy pleasure,²⁾ he took the golden mean as his motto. He hated war and was not afraid to say so in an age when fighting was glorified. Jovial and amiable, he was the ideal companion, for he kept to the end his matchless good humor.

No other early Greek poet confined himself to so narrow a field - singing the praises of love and wine. In fact, an epigram assigned him the "triple worship" of the Muses, wine and love.³⁾ These topics, however, were the best suited to his medium - light songs to be sung at banquets. The circles in which he moved embodied the 'Ionian way of life' which the rest of the Greek empire regarded with moral disapproval combined with

1) Bowra, Greek Lyric Poetry, p.315.

2) Ibid, p.315-16.

3) Oates and Murphy, Greek Literature in Translation, p.982.

1)

admiration for its elegance.

Anacreon's favorite themes center around the enjoyment of life. He could imagine no sight more pleasant than a gathering of jolly fellows handing round the bowl of wine. He, too, wanted to join the merrymaking and his most frequent request was for wine:

Come, a wassail I would keep,
Drinking pledges flagon-deep 2)
Pour me wine, five measures, lad.

This is the realm of Dionysus, god of the grape, whom Anacreon praises very prettily. Some say that wine dulls the brain but, according to Anacreon, it stimulates the senses. But it could also be misused. All too often a thin line separated a feast from a brawl. Anacreon despised the sottishness and uncouthness which resulted, as barbaric. He summed up the proper, civilized way to conduct a banquet in these words:

Drink, good fellows, drink no more
With a clutter and uproar;
.....
Gentlemen observe a mean, 3)
Tippling with good songs between.

He called for moderation in all things and scorned ease, riches and position. His aim was to live out the golden mean in everything he did. Strangely enough his imitators either failed to grasp this point or else purposely avoided it. They could not

1) Rose, Handbook of Greek Lit., p.100.
2) Oates and Murphy, Greek Lit. in Trans., p.982.
3) Ibid., p.983.

see any serious thought in his work because it was cloaked in a graceful tone.

In one passage there is a skeleton at the feast. Anacreon laments that he is getting old and gray and toothless. He realizes with a start that he has little time left to "taste the joy of living".¹⁾ This theme of the shortness of life recurred very frequently in his writing. He sobbed and sighed when he thought what awaited him in the after-life. But it was not a very despairing sob for he did not believe in taking himself too seriously.

Anacreon sang of his other major theme, love, in the same way. He seemed to be always on the point of laughing at himself. He never treated his emotions as if they were all that mattered. Much of his love poetry may be summed up in his own words:

Again I am in love and not in love, am mad
and not mad.²⁾

He treated love as a trifle and in fact played with the idea of dying from love, threatening to fling himself into the ocean:

Again I climb up and dive from the white cliff
into the hoary sea, intoxicated by love.³⁾

Anacreon was not one of those who die for love and it is probable that the cliffs, which he celebrated, never killed anyone - at

1) Oates and Murphy, Greek Lit. in Trans., p.982.

2) Bowra, Greek Lyric Poetry, p.292.

3) Ibid., p.296.

least not for being a lover.

Anacreon gave the classical approach to love a new twist which has since been imitated by countless writers. The following lines might be his credo:

I wish to sing of the delicious Eros, the
god with abundant floral crowns. He is the¹⁾
master of the gods, the subduer of mankind.

This, so to speak, represents Anacreon's creed and is also a favorite theme. On the throne of the great Zeus, half serious and half smiling, luxurious Eros sits and 'plays' king of the world. But as a king he is powerful and not without majesty. Gone is the fearsome deity. Anacreon replaces him with a sportive, kingly lad who playfully vexes the poet:

Once more the Lad with golden hair
His purple ball across the air
Flings at me, true to aim;
And light her brodered slippers go,
That Lesbian lass - my playfellow
As love would set the game.²⁾

Anacreon has brought emotion down to the common level of experience.

True to the tradition of Greek poetry, Anacreon regarded love itself as something dangerous and destructive. He realized that the "toys of Eros are delirium and insanity."³⁾ Love is

1) Croiset and Croiset, An Abridged History of Greek Literature, p.121.

2) Oates, Greek Lit. in Trans., p.982.

3) Croiset, Abridged Hist....Lit., p.121.

a force stronger than the individual. Once under its spell, he can never escape:

Love, like a smith, again smote me with a 1)
great axe and soused me in a wintery torrent.

This idea reappears as the theme of the power of love before which even fate has to give way. This is true love and can not be purchased with money. Not all love affairs, however, were of such a permanent nature. In fact Anacreon frequently sang of disappointment in love. Generally he loses the girl to a younger man:

My hair mislikes her, grown so white;
There's someone lovelier in her sight
Who draws that callow gaze.²⁾

Although we find it hard to believe today, Anacreon championed friendship among men only a little less than love between men and women. He refers again and again to "good comrades" and "true companions". This spirit of companionship apparently brought with it a feeling of well being which physical love could not quite equal.

Not all of Anacreon's poetry is straightforward and innocent. A few of his songs have a second meaning. But even these are saved from sensuality by their grace and wit. His lyrics as a whole characterize the refinement of court life. They are exquisite in finish, delicately voluptuous in tone,

1) Bowra, Greek Lyric Poetry, p.315.

2) Oates, Greek Lit. in Trans., p.982.

with a few excursions into more vigorous themes, some of which are satirical. His metre is simple and his thought as clear as his language.

In recapitulation, Anacreon's themes are very limited. The main ideas may be stated thus: Let us drink and love for who can tell when Death will bid us taste and love no more. The other motifs are offshoots of the double theme of love and wine. These are the shortness of life, the loss of youth, dread of death, praise of fraternal friendship, the need for temperance, the magic power of love, disappointment in love and praise of gods or goddesses. Anacreon hardly merits the epithet of wine, women and song which has clung to him, but he does deserve to be called the poet of sensuous pleasure.

CHAPTER II

THE ANACREONTEA

Bring roses, and some maiden fair;
For ere to join I go
The rout below,
I fain would banish care.

— Let's Drink and Love . Anacreontea,
(Fragment 32)

About the third century B.C. it became a fashionable literary exercise to compose, in the name of Anacreon, little verses on the theme of wine and love. These Hellenistic and Byzantine imitators overemphasized the erotic and bibulous element in Anacreon's lyrics, and substituted sugary frivolity for the graceful freshness of the original. These verses of love and wine came to be known as the Anacreontea although there is no evidence that they were conscious forgeries of the true Anacreon's style and themes. The collection was relatively unknown until 1554, when Stephanus, a French printer, published it and a few of the originals as genuine works of the Ionian master. Not until late in the eighteenth century did scholars question the authenticity of these poems and investigate their ownership.

The poems themselves offer conclusive proof that they are not the work of Anacreon. Nor are they the work of one single admirer. Anacreon wrote in the Ionic dialect but both grammar and vocabulary of these poems feature many non-Ionic expressions.¹⁾ Furthermore they do not refer to details in Anacreon's life and are rarely quoted by the Ancients.²⁾ They differ also in verse structure. They are not composed in the variety of Greek lyric measures but in a monotony of

1) Edmonds, Elegy and Iambus, vol.2,p.1.

2) Ibid., p.1.

tripping iambics. In these lyrics Bacchus is referred to as Lyaeus and Aphrodite as Cythera, but this terminology did not come into use until the Alexandrian Age.¹⁾ None of the poems is written for one definite occasion. They are just 'pretty pieces' to be sung by anybody, at any time. After reading the Anacreontea we are struck by its slightness and prettiness compared with Anacreon's simplicity and beauty.

One of the favorite pseudoanacreontic motifs is that of love-sickness. We do not know whether the lover succumbed to a pair of dark eyes²⁾ or if Eros dealt him a mortal blow.³⁾ At any rate his sickness is very real. His head throbs, his tongue is swollen and his pulse races. As the fever increases his breathing becomes more and more labored. The end appears to be in sight. Only little Eros can take away the pain which he has inflicted. Fortunately he is in good spirits and willing to oblige. He strikes the patient's forehead with his wing and the latter recovers instantly.⁴⁾ The outcome is, however, not always so pleasant. As long as Eros arrives in time to effect a cure, no harm is done. But he is a moody elf and is often so caught up in his own fancies that one cannot rely on him to undo the harm his arrows have caused.

1) Edmonds, Elegy and Iambus, p.1.

2) Ibid., p.55.

3) Ibid., p.59.

4) Ibid., p.61.

One poem, for instance, tells the sad tale of a glen inhabited
by poor shrieking creatures whom love has driven mad.¹⁾

In these poems the lover is not a bold youth who fights for his lady's favor but a sentimental dreamer. As a rule these dreams take the form of day-dreams or wishes which do not stimulate the young man to realize them. In one poem he wishes to be his lady's mirror, her clothing, perfume for her hair, a pearl for her throat or a sandal for her foot.²⁾ An air of languidness runs through the Anacreontea which is lacking in Anacreon's verses. In two poems, which remind us of Gleim's Der Vermittler, the lover calls on an artist to paint his love's portrait, while he is content to sit by and describe her charms.³⁾ Little energy is used up in this kind of courting. One poem, however, seems to contradict this generalization for in it the poet sings of his countless conquests which seem to range over all the Mediterranean area.⁴⁾ This motif of the listing of sweethearts appears again in Gleim's Die Revue.

The Pseudoanacreontics delighted in relating the adventures of Eros. One poem tells how he races to his mother Venus screaming: "Alas, I'm dying", after having been stung by a bee.⁵⁾ When in a more cheerful mood he plaits a wreath of

1) Edmonds, Elegy and Iambus, p.33.

2) Ibid., p.51.

3) Ibid., p.41 and 43.

4) Ibid., p.37.

5) Ibid., p.67.

roses for his hair and goes dancing with the three Graces.

Or else he joins forces with Bacchus, the Wine god and,

2)

putting on an apron, serves wine to the reclining guests.

His vanity and curiosity often get him into trouble. On one occasion he either falls or is dropped into a cup of wine

3)

and quaffed down by the tippler. At another time he loses his way and begs shelter at the poet's house. In reward for

his kindness, playful Eros wounds the poet with one of his

4)

darts. During another of his adventures the Muses capture

5)

him and bind him with vines. From these adventures we

conclude that Eros is a spoiled but charming elf. But when aroused he is an artful rascal. In one poem we learn that:

6)

"great Mars with massy spear.....flouted Love's puny gear."

Eros demands a battle on the spot but Mars retracts his

hasty words when he learns that Eros has dipped his arrows

in gall instead of in honey. The German Anacreontics and

Goethe seem to have relied upon the Anacreontea almost

exclusively when portraying Amor. Uz, for example,

incorporates the motif of 'Eros' capture' into his An Galatee

and the motif of 'Eros lost' in his Der verlorene Amor.

1) Edmonds, Elegy and Iambus, p.77.

2) Ibid., p.61.

3) Ibid., p.27.

4) Ibid., p.63.

5) Ibid., p.47.

6) Ibid., p.57.

Goethe, too, borrows the motif of 'Eros in the wine' and the 'love battle'.

The motif of the rose is closely tied up with the theme of love; the rose is the symbol of love which appears most frequently. Nearly every mention of it carries the connotation of spring, new life and new love. According to one poem the young man twines roses around his brow when he is in the mood for love.¹⁾ Or else he mingles rose petals with the wine to

make it more fragrant. The perfume of the rose cannot help but induce love, for it is "God's darling, mortal's joy,

Great Venus' toy".²⁾ In fact, according to another poem Jove created Venus and the rose at the same moment:

When wet from the blue sea
Came Venus, when Jove's head
Brought forth the War-Lady
That was Heav'n's dread,
Then too first bloomed from out the earth
This cunning work, this marvellous birth.³⁾

The purpose of life is to enjoy oneself, or so sang the Pseudoanacreontics. Their idea of enjoyment is, however, quite simple. They ask only for a little red wine, a wreath of roses and a few true comrades. They want neither wealth nor power. This is essentially the same idea that

1) Edmonds, Elegy and Iambus, p.77.

2) Ibid., p.89.

3) Ibid., p.91.

the German Anacreontics and later Goethe put forward. Wine is essential to the enjoyment of life because it speeds the course of love.¹⁾ Wine, it is also claimed, dulls the intellectual faculties and lulls cares to sleep.²⁾ Furthermore, according to one writer, wine contains remarkable rejuvenating qualities. After the wine bowl has been handed around a few times, a doddering old man totters to his feet and mumbles:

I'm old, in sooth,
But I can outdrink youth.
.....
Fetch Bacchus juice, and you
Shall see what age can do.³⁾

While the wine flows, the carousers fill the air with praises of Bacchus, the god of wine. The Pseudoanacreontics credited this god with far wider powers than did Anacreon. According to one poem he is also the god of the dance for he "invented the measure".⁴⁾ The same poem maintains that as "true lover of the lyre" he first cultivated the art of song. In short, it is claimed that he is the source of all pleasure in the world:

He gave the Wassail birth
And midwived Mirth,
Killed Pain, and Sorrihed
Did put to bed.⁵⁾

1) Edmonds, Elegy and Iambus, p.99.

2) Ibid., p.77.

3) Ibid., p.87.

4) Ibid., p.69.

5) Ibid., p.71.

But Bacchus' power is limited to this world only. What happens after death is beyond his control. As we can expect, the feverish cry 'Enjoy yourself while you can' runs through many poems. One tippler, for example, puts it bluntly: "I'd rather lie drunk than dead"¹⁾ In another poem a group of ladies make fun of Anacreon's thinning locks. Anacreon himself is supposed to reply: "The nigher Death's day, the more should old men play"²⁾ Elsewhere the poet tries to laugh off the fear of death and to treat the whole situation practically. Why, he asks, should one waste precious myrrh on the dead? Let it be given to the living who can appreciate its fragrance.³⁾ Gleim echoes the same sentiment in his Befehl an die Erben.

The Pseudoanacreontics did not try to infuse real life into their nature scenes. Like Anacreon, they praised nature's beauty and variety, but only in so far as it formed a background for love:

O merry 'tis to stray
Where meads are green and gay,
And where the gentle West
Blows sweetliest,
To see the mantling vine
And 'neath its leaves recline

-
- 1) Edmonds, Elegy and Iambus, p.81.
2) Ibid., p.27.
3) Ibid., p.61.

With a fair maid, whose breath
Love perfumeth.¹⁾

As already mentioned, the favorite flower is the rose because of the legend of its origin. Spring is the most glorious season of all. One poet sings of the swallow but only because its twittering disturbs his dreams of love.²⁾ This poem is clearly the forerunner of Gleim's An die Hausschwalbe.³⁾ Another sings of the dove who serves Anacreon. The dove delights so much in sipping from his master's cup, pecking at his bread and clapping his wings in time to his verses, that he forsakes nature. Even if Anacreon were to set him free, he would not return to the forest, but would remain his courier for ever. The most charming poem about nature is entitled To the Cricket.⁴⁾ Here the poet toasts the chirper of the field who is beloved of Apollo and the Muses because of his sweet voice. Man loves him too because he announces the springtime and love. Nature does not inspire the poet to express his innermost feelings. On the contrary, it makes him think of love in such stereotyped terms as Eros and roses.

We are not concerned here with the estimation of the

-
- 1) Edmonds, Elegy and Iambus, p.73.
 - 2) Ibid., p.31.
 - 3) Ibid., p.39.
 - 4) Ibid., p.65.

literary worth of the poems of the Anacreontea. We are interested in them in so far as they have been the models for later writers, particularly the German Anacreontics. We may summarize the motifs of the Anacreontea which have had the greatest influence on later writers as follows: Eros swallowed in a draft of wine; drink, my comrades; the poet's countless loves; to a swallow; all creatures drink, why not I; I would I were thy mirror; the rose; and Eros, the lost child admitted from the storm who rewards his benefactor with a shaft from his bow.

CHAPTER III

FRENCH, ENGLISH, ITALIAN AND

SPANISH ANACREONTICS.

Tendre fruit des pleurs de l'Aurore,
Objet des baisers du Zéphir,
Reine de l'empire de Flora,
Hâte-toi de t'épanouir.

— La Rose by Gentil Bernard

The Anacreontea exercised a wide influence on European literature in the sixteenth, seventeenth and eighteenth centuries. Its influence was first felt in France. Only two years after Stephanus printed the collection in 1554,¹⁾ Belleau translated it into French. In his attempt to introduce the classical style into French literature, the poet Ronsard, too, was strongly influenced by Homer, Pindar and Anacreon and wrote many lyrics in the style of the latter, as for example the following:

Ma petite colombelle,
 Ma petite toute belle,
 Mon petit oeil, baisez-moy!
 D'une bouche toute pleine
 D'amours, chassez moy la peine
 De mon amoureux esmoy.²⁾

During the Classical Period of the seventeenth century, French authors turned to greater Greek poets than Anacreon and the Pseudoanacreontics. The minor poets of the eighteenth century, however, re-introduced the note of epicurean libertinism and elegance which they found in the Anacreontea. Among the many poets who expressed anacreontic themes in conventional odes and facile rhymes were Voltaire, Chaulieu, Dorat, la Fare,³⁾ Bernard, Bernis, Léonard and Colordeau.

1) Nitze and Dargan, A History of French Literature, p.176.

2) Bady and Chevalier, L'Ame Française, p.233.

3) Nitze and Dargan, A History of French Literature, pp.443, 446.

The anacreontic influence penetrated the other arts as well, particularly in France. Watteau's Venus Bathing and Boucher's Venus and Cupid, to name only two examples, expressed the same ideas of grace and playfulness through the medium of paint and canvas.

The influence of the Anacreontea spread to England, where it became very pronounced from about 1600 to 1650. Among the poets who imitated, translated or paraphrased the Pseudoanacreontics were Oldys, Sheffield, Cowley, Duke of Buckingham, Phillips, Cotton, Hughes, Hamilton, Cunningham, Thompson, Somervile, Prior, Garth, Parnell, Gray, Ramsay and Moore. The best known of the Cavalier poets, Carew, Suckling, Lovelace and Herrick, favored the anacreontic style above all others when writing occasional poetry. In elegant, conventionalized trifles these poets sang of the joys and sorrows of love in terms of classical metaphors. Cupid was the unfailing symbol of love, as the following stanza from Love Conquer'd by Lovelace indicates:

The childish God of Love did swear
Thus: "By my awful bow and quiver,
Yon' weeping, kissing, smiling pair,
I'll scatter all their vows i' th' air,
And their knit embraces shiver."¹⁾

The anacreontic tradition took root in Italy as well.

1) Minor Poets of the 17th Century, p.255.

In the sixteenth century Guarini and Bembo sang of love in a playful manner. But the greatest anacreontic poet was without doubt the seventeenth century Marino who sang of shepherds' lamentations, memories of past pleasures, invocations to the nightingale and love, -all in voluptuous verses borrowed from Greek, Latin, Italian, French and Spanish writers.¹⁾ A century later Zappi was to make use of these same anacreontic themes but on a far smaller scale.²⁾

Spain was by no means invulnerable to anacreontic influence but here it tended to become blended with the picaresque tradition. The outstanding paraphraser and translator of the Anacreontea of the sixteenth century was Quevedo. He sang of wine and roses in a lively tone:

Mezclemos con el vino diligentes
la rosa delicada a los amores,
y abrazando las frentes
con las hermosas hojas y colores,³⁾
de la rosa, juguemos descudadas.

Also noted for his adaptations from Anacreon is the sixteenth century poet Villegas.

Although the anacreontic influence reached Germany later than England, France, Italy or Spain, its force was by no means spent. It was the style of the day from about 1740

1) Kennard, A Literary History of the Italian People, p.284.
2) Garnett, A History of Italian Literature, p.299.
3) Quevedo y Villegas, Obras Completas, vol.1, p.658.

to 1770. Practically every writer tried his hand at it, with varying degrees of success. Among the best known German translators of the Anacreontea were Gleim, Uz, Götze, Seufferheld, Mörike and Langhans. As Goethe became familiar with anacreontic themes mainly through the German Anacreontics, we will devote the next chapter to a detailed account of their subject matter and style.

CHAPTER IV

THE GERMAN ANACREONTICS

HAGEDORN

GLEIM

GÖTZ

UZ

Kehre wieder, holder Frühling,
Kehre wieder, Kind des Himmels!
Doris will, wenn du es siehest,
Wenn sie Nachtigallen locken,
Immer küssen.

—Seufzer an den Frühling
by Gleim

The eighteenth century in Germany ushered in a change of ideas. This was the period of Rococo. The attitude of insincerity which a century of Absolutism had bred did not disappear all at once, but carried over into the philosophy of life at the beginning of the century. People felt that it did not pay to be serious. The result was a superficial gaiety. Exaggerated manners, dainty lace at the cuffs and delicate perfume were all the fashion. In architecture the spotlight shifted from the movement, heaviness and violent color of Baroque to the lightness, daintiness and pastels of Rococo. In literature the crude eroticism of Hofmannswaldau and von Lohenstein gave way to a playful naughtiness. The idea of eat, drink and be merry was as popular as ever, but now the stress was laid on becoming delicately tipsy. The pastoral themes continued too, and as a result of French influence, became more refined than ever. They had their parallel in the increasing popularity of Dresden vases with their motifs of shepherd life.

These trends of elegance, superficial gaiety and pastoral scenes culminated in the works of the German anacreontic poets. The representatives of this movement were Hagedorn, Gleim, Uz and Götze and, to a lesser degree, Kleist, Ramler and Karschin. The three last mentioned are noted more for their friendship with the anacreontic poets

than for pronounced anacreontic traits in their own work. We will confine ourselves, then, to a brief account of the four major poets and to a discussion of their themes.

The lives of the anacreontic poets formed a surprising paradox. Although they were respected townsmen and upstanding representatives of the middle class, in their free time they wrote some of the most insinuating if not actually risqué poetry to be found anywhere. This poetry soon tinged them with an evil reputation. According to Gleim, however, what the poet wrote and what he did were two different things. It was a mistake to surmise from the poet's works anything about his personal morality:

Schlieszet niemals aus den Schriften der
Dichter auf die Sitten derselben. Ihr werdet euch
betrügen; denn sie schreiben nur, ihren
Witz zu zeigen, und sollten sie auch dadurch ihre
Tugend in Verdacht setzen. Sie charakterisieren
sich nicht, wie sie sind, sondern wie es die Art
ihrer Gedichte erfordert, und sie nehmen das Systema
am liebsten an, welches am meisten Gelegenheit
gibt, witzig zu sein.¹⁾

Friedrich von Hagedorn (1708-1754) spent most of his life in his native Hamburg, with the exception of two years when he acted as private secretary to the Danish envoy in London.²⁾ While at court he devoured the works of Pope,

1) Gleim, Versuch in scherzhaften Liedern, in Dt. Nat.-Litt., (Vol. 45, pt. II, (Vorrede).

2) Deutsche National-Litteratur, vol. 45, pt. I, p. 6.

Prior, Gay, Addison, Steele and Swift and was especially attracted to the writing of the Cavalier poets who stressed the enjoyment of life and praised wine and sensual love. Hagedorn introduced these ideas of love and wine into Germany but did not devote himself to them exclusively. In fact, he was more interested in didactic and epigrammatic poems, odes, and fables in the style of La Fontaine. Since he used anacreontic words and motifs to help point out a moral rather than to stimulate the reader's senses, as did Gleim for instance, Hagedorn must be considered as the forerunner of the German Anacreontic movement proper.

The three major German anacreontic poets, Johann Wilhelm Ludwig Gleim (1719-1803), Johann Peter Uz (1720-1796) and Johann Nikolaus Götze (1721-1781) came together as students at the University of Halle in 1739 and kept up a close friendship all their lives by means of interminable and often extremely sentimental letters. Gleim, who never married, became a canon in Halberstadt and for many years devoted his energies to helping young poets.¹⁾ By singing of wine and love until his death, he earned the affectionate title "der deutsche Anakreon". Uz attained the rank of Privy Councillor in the principality of Ansbach and Götze became a superintendent in the Palatinate. Together they

1) Scherer, History of German Literature, vol.2, p.29.

translated the odes of Anacreon in 1746.¹⁾ After treating anacreontic themes for about a decade, Hagedorn, Uz and Götze turned to other sources of inspiration. Gleim, however, praised the joys of wine and love as stoutly in his eighties as in his forties.

Since we make no attempt to trace the influence that each of the major anacreontic poets has had on Goethe individually, we shall deal with their themes and motifs as a whole.

The range of themes is fundamentally as limited as in Anacreon's time. In an effort to achieve greater variety, Gleim and Götze treated old motifs a little differently and even introduced a few new ones, as for example the "wachsame Mutter" motif, and shifted the focal point of the narration. The episode, whether a mild flirtation or a real affair, is related from the man's point of view. He is the aggressor and final conqueror.²⁾ No matter how sparkling the lady's eyes nor how sly her smile, the man would never admit that she had conquered him. A notable exception to this idea of male superiority is Gleim's Daphne an den Westwind. In this poem the shepherdess Daphne begs the wind to help her prepare

1) Dt. Nat-Litt., vol.45, pt.I, p.29.

2) Ibid., p.227.

1)

to sweep her shepherd Daphnis off his feet.

Besides accentuating the man's point of view, the poems of the Anacreontics sum up the early eighteenth century attitude to women. Women were expected to be decorative and pleasant to talk to, but no one expected them to see the inner surface of life's meaning. What then was their purpose in life? Gleim replied that women were "lebend'ge Puppen für die Männer".²⁾ In fact, the only reason that the Creator made them is so that lonesome man would have something to play with.³⁾ This 'doll motif', which is clearly stated several times and implied upon other occasions, sets the tone for the whole idea of love. Life is all play and love is the players' favorite game.

The lovers' conversation is light, gay and teasing and their vows completely insincere. In Hagedorn's Liebe und Gegenliebe, Leander and his beloved pledge eternal faithfulness, at least until their respective spouses return.⁴⁾ This is not true feeling but only playing with emotion. Granted, love colors all thoughts and sometimes leads to an embarrassing situation, as in Gleim's Der Rechenschüler:

1) Dt. Nat-Litt., vol.45, pt.I, p236.

2) Ibid., p.233.

3) Ibid., p.232.

4) Ibid., p.68-69.

Mein Vater lehrt mich rechnen,
 Er zählet Pfund und Thaler;
 Ich aber zähle Mädchen.

 Er fragt: Was gelten zwanzig?
 Und meinet immer Centner;
 Ich aber meine Mädchen.¹⁾

This dallying can be turned off and on at will. It has no connection with reason but is based on desire and does not look forward to a lasting union.²⁾ Sensuous enjoyment is the end in itself. If one of the lovers should happen to think of marriage, he or she is quickly corrected, as in Gleim's Abschied von Chloris:

Sie fing mit hundert Küssen an,
 Und hundert folgten drauf.
 Sie sprach: Mein liebster künft'ger Mann!
 Ich aber sprach: "Hör auf!"³⁾

Love, true or otherwise, is not allowed to run its own course for long. Nymphs and fauns appear out of nowhere, supposedly to assist the lovers, but actually to display the poet's skill in describing the female form. The emphasis is on the sensual and the words are selected to quicken the emotions:

....da lauschen furchtsame Nymphen, ⁴⁾
 Nur halb durchs junge Gesträuche bedeckt!

Various gods and goddesses from Greek and Roman

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- 1) Dt. Nat-Litt., vol.45, pt.I, p.207-208.
 2) Dt. Nat-Litt., vol.45, pt.II, p.44-45.
 3) Dt. Nat-Litt., vol.45, pt.I, p.231.
 4) Dt. Nat-Litt., vol.45, pt.II, p.25.

mythology are also present to give the lovers their blessing, of which the chief ones are Amor, Bacchus, Pan, Zephyr, Zeus, Hymen, Cythere (Venus), Psyche and Cynthia (Diana). Of these, Amor plays the greatest part in bringing the lovers together. In Gleim's Der Vermittler for example, he supplies a young man with a love balm to ensure a favorable reply to his wooing.¹⁾ Descriptions of Amor vary from a curly-headed lad blowing kisses²⁾ to a crafty rogue who helps deceive a faithful husband.³⁾ To maintain the antique atmosphere, the poet addresses his lady as Doris, Elmira, Phyllis, Chloris, Chloe, Daphne or Filinde. He disguises the hero under such names as Korydon, Leander, Kleon, Philomon, Baucis and Dion. This predilection on the part of the Anacreontics for references from ancient times is not hard to understand if we consider the system of education of the eighteenth century. Having been so thoroughly steeped in the classics, they were more familiar with them than with the literature of the day.

Another favorite motif connected with the theme of love is dancing and playing. The dance is generally a boisterous affair held in the open air. Even the old people are invited

1) Dt. Nat-Litt., vol.45, pt.I, p.211.

2) Ibid., p.209.

3) Dt. Nat-Litt., vol.45, pt.II, p.38-39.

to join in the merriment.¹⁾ Once the music rings out all restraint vanishes:

....Und ohne Gürtel tanzen,
Und bei den Tänzen lachen.²⁾

In Uz' Die Liebe the favorite accompanying instrument is the lyre, just as it was in the days of Anacreon.³⁾ Although the dance is open to everyone, it is seldom that a whole group takes part in a game. Only the lovers participate, and as a rule, they invent their own game. In one instance the young man throws rosebuds at his Doris, who rewards every hit with a kiss.⁴⁾ On another occasion "ein Tierchen ohne Namen" helps the young man play with Filinde by hopping on her neck, inviting to be caught.⁵⁾

A favorite motif closely associated with playing is that of dreaming. Sometimes it is nature which lulls the young man into voluptuous dreams as in Uz' Die Nacht:

Murmelt ihr, wann alles ruht,
Murmelt, sanftbewegte Bäume,
Bei dem Sprudeln heischrer Flut
Mich in wollustvolle Träume.⁶⁾

At other times the thought of the beloved is conducive to visions of her. In one dream the young man sees his loved

1) Dt. Nat-Litt., vol.45, pt.I, p.119.

2) Ibid., p.237.

3) Dt. Nat-Litt., vol.45, pt.II, p.44.

4) Dt. Nat-Litt., vol.45, pt.I, p.209.

5) Ibid., p.222-3.

6) Dt. Nat-Litt., vol.45, pt.II, p.43.

one bathing. Awaking very inopportunately, he wants to fall asleep again to continue where the dream left off.¹⁾ Dreaming can even become an obsession, as is the experience of the young man in Gleim's Geschäfte who dreams of nothing but girls awake or asleep.²⁾

Another motif which appears but which does not seem to have been exploited fully is the motif of the chase. Hagedorn presents it most picturesquely in the form of a comparison. The hunter trails the wounded roe deer through blood stained paths. Finally his victory shout rings out. Similarly a young man hunts his Phyllis along flower bedecked paths. Although it is not stated, he is presumably as successful as the game hunter.³⁾

Parental opposition often makes the lovers' rendezvous impossible. When this happens the young people use all their tricks to outwit the parents, especially "die wachsame Mutter". The mother knows all the answers when it comes to love and has definite ideas how young people should behave.⁴⁾ In Gleim's An den Tod the young man asks why death carried off his sweetheart when he would much rather have seen the last

1) Dt. Nat-Litt., pt.II, p.27-28.

2) Dt. Nat-Litt., pt.I, p.213.

3) Ibid., p.134-5.

4) Ibid., p.232-3.

of the mother, who resembles death so closely.¹⁾ Even in the young man's dreams, the mother, aiming to preserve her daughter's reputation, separates the lovers:

Ach möchte doch, uns zu erfreun,
Die Mutter nicht im Wagen sein.²⁾

The young lover has to have a good deal of experience in spiriting off the daughter. Sometimes the inexperienced lover misses a splendid opportunity through his own clumsiness. Kleon, for instance, that impeccable gentleman, is so stupid that he does not know how to revive Dorine, who has fainted in his arms. The poor fool calls on the girl's mother for assistance. Tongue in cheek, Hagedorn comments:

Man muss ihn in die Schule schicken.³⁾

The second major theme sung by both the Anacreontics and the Greek master himself is wine, but the eighteenth century approach differs considerably from the classical. In Der Wein for example, Hagedorn treats the origin of wine in a pseudo-biblical manner. It was Noah who discovered that the juice flowing from the grapes was life itself and passed this secret on to his children. Wine was the greatest consolation that could be granted the good people after the Flood.⁴⁾ Gleim on the other hand personifies the

1) Dt. Nat-Litt., vol.45, pt.I, p.214.

2) Ibid., p.220.

3) Ibid., p.132.

4) Ibid., p.113.

intoxicating power of wine in the form of Bacchus, the wine god. In Trinklied he advocates that mortals follow the example of Bacchus so that virtue may be recognized on earth.

Furthermore the wise man betakes himself to Bacchus as does the successful businessman.¹⁾ In Der Friedensstifter Gleim

hints that wine and love can bring peace to war torn Europe since all other means have failed.²⁾ Realizing that the popularity of wine does not morally justify its consumption, the Anacreontics defended their case by citing the sentiments of the ancient Greek himself. Gleim writes:

Anakreon, mein Lehrer,
Singt nur von Wein und Liebe;
.....
Soll denn sein treuer Schüler
Von Hasz und Wasser singen?³⁾

Apparently one could quote no higher authority. To his imitators, Anacreon's word was law.

Wine is conducive to company. The tippler gathers around him a group of his friends who are brothers one with another for all time, or at least as long as the wine lasts.⁴⁾ This motif of friendship among men is very popular. The friends even use such pet names as "Liebling".⁵⁾ Gleim reaches the peak of sentimentality by expressing the desire

1) Dt. Nat-Litt., vol.45, pt.I, p.226.

2) Ibid., p.226.

3) Ibid., p.207.

4) Ibid., p.316.

5) Ibid., p.210.

to kiss Uz:

Könnst' ich mitten im Vergnügen
Dich, mein Uz, zu küssen kriegen;
Könnst' ich denn bei solchen Freuden
Meines Fürsten Glück beneiden?¹⁾

In fact, friendship among men was practically equated with love for women. The former was thought of as being more spiritual and hence on a somewhat higher plane. In Der 2)
Rechenschütler Gleim eulogizes love of both sisters and brothers.

With a little romancing over a bottle of wine comes a problem which Gleim describes as follows:

Soll ich trinken oder küssen?
Hier winkt Bacchus, dort Cythere.³⁾

The author is forced to choose between love and wine. On one hand the boughs are so heavy with grapes that they are bending toward him; on the other a seductive, raven-haired beauty bids him come. The choice is indeed difficult because he is determined to have both. Love wins out as he decides that the wine must wait for the moment.

Another motif closely connected with the praise of wine and drinking, is adornment with flowers. At times myrtle is used to make a wreath for the head ⁴⁾ but roses are by far the favorite. Gleim presents the picture of Anacreon perfuming

1) Dt. Nat-Litt., vol.45, pt.I, p.214.

2) Ibid., p.208.

3) Ibid., p.221.

4) Ibid., p.119.

his beard and decking himself with roses, singing of nothing but wine and love all the while.¹⁾ As already mentioned, roses appear often as symbols of love-play. In this connection Götz pays them the highest tribute possible by calling them "holde Töchter der Cythere."²⁾ Roses and lilies seem to be admired not for their own beauty but for the ideas of romance associated with them. In Die Liebe for example, Uz identifies them with feminine beauty:

Diese Rosen frischer Wangen
Diese Lilien einer Brust.³⁾

In another passage we find the same thought expressed:

Wo süßter Lippen Rosen blühn.⁴⁾

All the scenes of love and conviviality over a bottle of wine are set against a background peculiar to anacreontic writing. The favorite meeting places are a shady nook in the grass beside a bubbling brook, a secluded valley dotted with concealing bushes and shrubs, a vantage point beside a cooling waterfall, or an arbor overhung with vines:

Ich liebe Feld und Bach, der Sonne Morgenstrahl,
Ein schwarz beschattet einsam Thal
Und jenen stillen Lorbeerwald,
Wo keuscher Musen Flöte schallt.⁵⁾

Natural surroundings serve to further the cause of Amor. In

1) Dt. Nat-Litt., vol.45, pt.I, p.207.

2) Deutsche Lyrik, p.20.

3) Dt. Nat-Litt., vol.45, pt.II, p.45.

4) Deutsche Literatur, 14th series, vol.5, p.137.

5) Dt. Nat-Litt., vol.45, pt.II, p.48.

fact all nature seems to have been created for the sole purpose of increasing the pleasures of love:

Alles, Liebe, musz dir dienen;
 Alles dienet deinen Kindern.

 Liebe, lasz doch, wenn ich liebe,
 Schatten, Rosen, Vögel, Sonnen,¹⁾
 Sterne, Mond und Nächte dienen!

The setting does not as a rule intrude into the poem but acts only as a backdrop to the scenes being enacted against it.

Nature is so conventionalized that the reader can practically guess what description will follow. There is always first a suggestion of privacy, a place of intimacy such as a little oak forest or a laurel grove. Then a covering is mentioned, either the starry sky or broad green leaves. No nature description would be complete without mention of shade in some form or other. To complete the pattern the poet generally refers to something living, as for example, a nightingale.²⁾ As a rule the writer at this point discreetly draws the curtain. In Die Erinnerung, however, Gleim cannot resist giving the reader a glimpse of scattered flowers and broken grass after the rendezvous is over.³⁾

The favorite time is obviously the late evening or early night. Hagedorn welcomes night for its concealing

1) Dt. Nat-Litt., vol.45, pt.I, p.223.

2) Ibid., p.305.

3) Ibid., p.305.

protection:

Willkommen, angenehme Nacht!
Verhüll' in deine Schatten
Die Freuden, die sich gatten,
Und blende, blende den Verdacht!¹⁾

Midnight seems to be the magic hour for both nature and the
work-a-day world are asleep. Only love is still awake.²⁾

The best loved season is without doubt the spring. Gleim
begs it to return, as Doris is most responsive to his kisses
when the nightingale is singing.³⁾ The month of May is

praised to the practical exclusion of all others. This is
the glorious time when both nature and love reawaken. Now
the nightingale sings his most ravishing songs, luring back
the balmy weather. The lark sings while circling; the
storks clatter past and the fluttering starlings gossip.⁴⁾

For Hagedorn the first of May was the happiest day of his
life because on this day he confessed his love to his
sweetheart.⁵⁾ Gleim rejoices that he is to be allowed to
address his beloved as 'du' on the tenth.⁶⁾

The motif of country life is a strong part of the
setting. Shepherds and shepherdesses trip about gracefully

1) Dt. Nat-Litt., vol.45, pt.I, p.135.

2) Dt. Nat-Litt., vol.45, pt.II, p.38.

3) Dt. Nat-Litt., vol.45, pt.I, p.221.

4) Ibid., p.130.

5) Ibid., p.127-8.

6) Ibid., p.304.

1) in their quaint garb. They are too busy falling in and out of love to bother about any sheep. Besides, common dirty sheep would not be elegant enough for them. They would be content with nothing less than perfumed lambs. 2) As he became older and more sedate, Uz turned against this frivolity calling it "Schäfertugend" and denouncing it as "abgeschmackt an muntre Jugend zu unsrer Zeit." 3) Perhaps the only part of this rustic life in which the German Anacreontics ever actually believed was the superiority of nature to civilized city life. In nature they believed they would find the peace and happiness they sought. Like Rousseau, Gleim praised the simple uncultured existence:

In meinem Hüttchen geht mir's gut;
Wie kann mir's übel gehn?
.....
Ich kann die halbe Gotteswelt
Aus meinem Hüttchen sehn. 4)

Although they never reflected nature in a particularly versatile or original manner, they did at times turn to her for inspiration:

Wer euch, ihr süßen Musen liebt,
Der scherzt an eurer Hand in blumenvollen Feldern. 5)

The anacreontic poets were typically middle class.

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- 1) Dt. Nat-Litt., vol.45, pt.I, p.117.
2) Koch, Geschichte deutscher Dichtung, p.115.
3) Dt. Nat-Litt., vol.45, pt.II, p.33.
4) Dt. Nat-Litt., vol.45, pt.I, p.307.
5) Dt. Nat-Litt., vol.45, pt.II, p.41.

They were self satisfied to the point of being smug. Although they were not rich, they were honorable and like Anacreon, they could afford to scorn "den reichen Pöbel."¹⁾ They were their own masters and life was good. They envied no one, not even their ruler his wealth.²⁾ Since their incomes depended on stable business conditions, they were no lovers of war:

Helden, dingt mich nicht zum Dichter!
 Meine Laute will nicht schallen,³⁾
 Wenn ich euch ein Loblied singe.

The mood of anacreontic poetry as a whole is light, teasing and playful. No one would think of taking seriously the philosophy of life it presents. It claims that such philosophers as Wolff, such poets as Haller and such critics as Bodmer are hopelessly deluded. The Anacreontics, according to Gleim, being much better versed in worldly wisdom, have discovered the true purpose of life:

Ich bin doch klüger, denn ich messe
 Die Eimer Wein auf meinem Fass.

 Ich Klügerer, ich trink' ohn' Unterlasz.⁴⁾

The older, conservative Uz summed up the reaction of the Rationalists against the imitators of Anacreon thus:

Wie hasz ich diese Liederbrut
 Der Affen deines Gleims, die deinen Ruhm entweihen

1) Dt. Nat-Litt., vol.45, pt.I, p.207.

2) Ibid., p.214.

3) Ibid., p.214.

4) Ibid., p.234-5.

Und nüchtern und mit kaltem Blut
Sich zu Lydens Lob bei Wasser heischer schreien!¹⁾

The mask of conviviality is sometimes partly lifted, even if only for an instant. Gleim, for instance, muses that some²⁾ day he will die and be buried and his remains will turn to dust. Occasionally the writer conjures up a startlingly realistic death scene. Gleim addresses Death, who has just claimed his sweetheart, in these words:

Frische rosenrote Wangen,
.....
Blühen nicht für blasse Knochen,
Blühen nicht für deine Lippen,
Tod, was willst du mit dem Mädchen?
Mit den Zähnen ohne Lippen
Kannst du es ja doch nicht küssen.³⁾

Here too Uz, who seems to delight in having the last word, gives us the epitomy of gruesomeness:

Unser Leben selbst ist Rauch.
Weht nicht über frische Leichen
Jedes Morgen kühler Hauch?⁴⁾

The vocabulary used by these poets merits attention. They deliberately chose words to excite the reader's senses, primarily the sense of sight, smell and touch:

Musz ich noch Rosen pflücken,
Weil ich den Duft noch rieche;
.....
Musz ich noch Mädchen küssen.⁵⁾

1) Dt. Nat-Litt., vol.45, pt.II, p.34.

2) Dt. Nat-Litt., vol.45, pt.I, p.208.

3) Ibid., p.214.

4) Dt. Nat-Litt., vol.45, pt.II, p.47.

5) Dt. Nat-Litt., vol.45, pt.I, p.208.

They lavished great care on the description of the female form, especially the female bosom. Some of their stock expressions are "halbentblüssster Busen", "offne Brust", "rabenschwarze Locken" and "süsse Lippen". Their word choice shows that pleasure was their goal in life. In this connection the nouns most commonly repeated are "Wollust", "Scherz", "Freude", "Vergnügen", "Liebe", "Verlangen", "Reiz", "Lust", "Wein" and "Küsse". The verbs used are generally rich in images, as for instance "blühen", "glühen", "schlummern", "springen", "hüpfen", "lachen", "buhlen", "trinken", "träumen", "tanzen" and "baden". The references to nature are general and conventional. The Anacreontics sing of "Thal", "Bach", "Feld", "Busch", "Schatten", "Strom", "Fluss", "See", "Ufer", "Baum", "Laube" and "Trauben". These poets did not experience nature; in place of genuine feeling they presented a stereotyped, artificial landscape.

The anacreontic poets were as coy as the maidens they depicted. They made a fine art of insinuation and could imply a senuous delight calculated to make the reader envious:

Das letztere leichtflatternde Gewand
Sank; welch ein Blick! Die artige Belinde
Ward um und um ein Spiel der sanften Winde,
Wo sie, wie Venus einst auf Ida, stand.¹⁾

They could also imply mixed shame and pride as does Gleim in

1) Dt. Nat-Litt., vol.45, pt.I, p.239.

An die Sonne. In this poem the young lover praises the sun for its life-giving warmth but wishes it would not shine so brightly into the grove, since "mich in der Sommerlaube keine Mutter sehen sollte".¹⁾ Gleim and Uz were fond of skirting the borderland between decency and indecency. The climax of many of their poems consists of a play on words or an expression that could also be interpreted innocently, as for instance the following:

Ihm (Amor) dient ein weiches Kanapee
So gut und besser noch als im geheimen Haine
Beblühtes Gras und sanfter Klee.²⁾

By putting forward suggestions and then coyly retracting them, the German Anacreontics injected an element of illusion into their writing. Only rarely are their poems built around a strong plot. They depend for their effect on a number of ideas which are repeated again and again, as in the popular jingle. All in all, it is only their superficial gloss which makes them palatable.

In summary, the German Anacreontics, Hagedorn, Gleim, Uz, and Götze set up an imaginary world of sensuous pleasures in which they praised love and wine in terms of emotion they did not feel. Their poems range from charming little verses to risqué innuendoes. They were fond of a pastoral setting

1) Dt. Nat-Litt., vol.45, pt.I, p.215.

2) Dt. Nat-Litt., vol.45, pt.II, p.42.

or at least a rendezvous in the open air. But they exhibit no real deep-seated love for nature. Their themes are as limited as their stock of favorite words which appear in every second line. On the other hand, the endless treatment of the same motifs made the poets inventive and conscious of detail. The result was the skilfully turned phrase, the versatile form and the delicate grace which their lyric productions embody.

CHAPTER V

GOETHE'S 'ANNETTE LIEDER'

Viel singt er von Glut und Liebe,
Sie wird feurig, er wird kühn.
Sie empfindet neue Triebe,
Und Gelegenheit macht Diebe.
Endlich - Gute Nacht, Amin.

--- Lyde, by Goethe

On the nineteenth of October 1765, sixteen year old Johann Wolfgang Goethe registered as a student at the University of Leipzig. Far from his family and friends in Frankfurt, he was often lonely. He had few friends among the students for his precocious bearing did not appeal to his acquaintances in Leipzig. It is no wonder that he longed for the admiration and love which could come only from a woman's heart. His fondest dreams came true in Easter 1766, when he fell in love with a "Mädchen ohne Stand und Vermögen", the daughter of the inn-keeper and wine seller Schönkopf, at whose house Goethe dined. Goethe became intimate with the family and the other guests, but especially with the only daughter of the house, the nineteen year old Anna Katharina (Annette) Schönkopf. She, too, was attracted to the merry, clever student even though he was three years her junior. To do her honor he entitled his first slim volume of poetry Annette.

Although Goethe concealed this friendship from his sister for a year, he confided all his experiences to his friend Ernst Wolfgang Behrisch, whom he had met at the same time as Käthchen. Goethe kept Behrisch, who was eleven years his elder, informed of the joys and tribulations of his youthful love. Only too often Goethe imagined that other suitors were competing with him, for Käthchen, as the innkeeper's daughter, was observed and admired by many.

Thus he vacillated between love and jealousy. During his three years in Leipzig he could not decide whether to propose marriage to Kätchen and make her his, or not. Kätchen, however, was too clever to put all her trust in a student three years younger than herself, who, moreover, soon had to return to a distant city. After experiencing love's joy and pain for two years, they talked the matter over and then parted as friends. The next year (1769) Kätchen became¹⁾ engaged to Dr. Kanne, a young lawyer.

It is against this background that the 'Annette Lieder' were written. After reading them we realize that no author, no matter how great, can divorce himself completely from his environment and let his genius unfold independent of time and place. As a young student in Leipzig, Goethe had not found a style of his own, although his talent seemed to lie primarily in the field of the lyric. It was therefore only natural that he turned his attention to the most popular contemporary German lyricists, the Anacreontics. Now that we are familiar with the content and style of anacreontic poetry and have traced its development from Anacreon to Hagedorn, Gleim, Uz and Götz, we can try to assess the influence which the anacreontic tradition has had upon Goethe. By so doing, we shall also be in a position to determine whether the 'Annette Lieder' reveal evidences of non-conventional thought as well.

1) Bode, Goethes Liebesleben, p. 21-45.

An Annetten

An Annetten, the opening poem in the collection 'Annette Lieder', is not a song in praise of the young lady's beauty or charm as the wording might suggest, but a dedication. It was the custom in the eighteenth century, just as it is today among many authors, to dedicate a literary work to a patron or a friend. In this case the first poem generally stood apart from the succeeding ones and varied from a short, skilfully phrased 'thank you' to an example of out and out hero worship. Gleim, for instance, wrote the 'Scherzhafte Lieder' for his dear friend Uz and dedicated them to him.¹⁾ But young Goethe, filled with newly awakened emotions and trying his wings for the first time, as it were, is not at all content to dedicate his collection of poems to a friend. Having once felt the pangs of love, he is ready to repudiate friendship as a poor substitute for a lady's smile. He must set these feelings down on paper, albeit in a somewhat exaggerated form.

After ruling out a friend or friends as a possible subject for the dedication, he has two choices left. As he says:

1) Dt. Nat-Litt., vol.45, pt.I, p.202.

Es nannten ihre Bücher
 Die Alten sonst nach Göttern,
 Nach Musen und nach Freunden.¹⁾

He could in true classical style, dedicate his 'Annette Lieder' to the gods enthroned on Mount Olympus, perhaps Jove, Venus, Bacchus or Cupid. Or he could sing the praises of the Muses, the nine goddesses of ancient Greece who presided over poetry, art and science. But even at eighteen Goethe intends to be original. Since no one dedicates poems to one's beloved, he will establish a new trend. Besides being original, Goethe is truthfully giving credit where it is due, for Annette and not the works of the ancients, is his immediate inspiration. The reference to "Götter", "Musen" and "Freunde" remind us of Anacreon and the German anacreontic poets. But it would seem that Goethe has departed a little from true anacreontic tradition since he praises love to the practical exclusion of wine. Goethe is not a wine poet. In fact, in only one poem of this collection does he make any mention of wine. His exultation of "die Liebste" outlines the basic character of the poems to follow. He can find more than enough inspiration in love alone without resorting to praising the joys of wine.

1) Goethe: Werke, III; 182, 1-3. All quotations of Goethe's poetry are taken from the "Jubiläumsausgabe". We follow the order of the poems in this edition. The roman numeral refers to the volume, the next number to the page and the last to the line(s).

The final lines reveal the impetuous young lover, ardent and all-inclusive in his love:

.....Annette,
 Die Du mir Gottheit, Muse,
 Und Freund mir bist, und alles.¹⁾

In Annette he finds an idol (Gottheit), an inspiration (Muse) and a companion (Freund).

Although we cannot say that the whole idea of a dedication is anacreontic since many nonanacreontic poets writing at the same time also used this device, we can trace several distinctly anacreontic traits in the poem. Goethe's references to "die Alten," "Götter," "Musen" and "Freunde" are conventional and appear again and again in the works of Gleim, Uz and Götze. The poem has the grace and charm we generally associate with poetry of this type. Addressing the girl directly by her first name reminds us again of Gleim or Uz. Anacreontic too is the use of the old spelling of "Nahmen" for modern "Namen" and "diesz" Buch for "dies" Buch. The Anacreontics believed older spellings and archaic words added a touch of antiquity to their works in keeping with references to gods and shepherds.

1) Goethe: Werke, III; 182, 5-7.

Ziblis, eine Erzählung

The next poem, Ziblis, is modelled on the age old pattern of the story teller reciting a tale to a group of people sitting at his feet. But Goethe, finding this image incomplete, sets himself up as a moralist as well, and calling the girls to him, prepares to deliver a moral lecture in verse. He discounts the warning of cautious mothers: "Mädgen, fliehet der Männer List."¹⁾ The thought behind the advice, he implies, is well meant and very true, but the method of presentation is decidedly old-fashioned if not actually faulty. The warning is not very effective anyway, because the girls let themselves be fooled in spite of it. The body of the poem is, so to speak, Goethe's revised version of the story of the birds and the bees.

We are introduced to Ziblis, a young, sweet, innocent girl who seems to have been created only for love. But strangely enough, she shuns love and devotes herself completely to her hobby of hunting:

Ziblis jung und schön, zur Liebe,
Zu der Zärtlichkeit gemacht,
Floh aus rauhem wildem Triebe,
Nicht aus Tugend alle Liebe,
Ihre Freude war die Jagd.²⁾

1) Goethe: Werke, III; 182, 7.

2) Ibid., 183, 11-15.

From these lines we see that the mother's admonitions have had just the opposite effect from that which they were intended to have. Whatever natural virtue Ziblis may have possessed has long since vanished. She has been frightened into being good. This goodness which parades under the name of virtue is really prudishness, declares Goethe. It is essential that the reader be aware of this distinction if he is to view the hero's conquest in the proper light.

Suddenly a horned monster springs out of an oak tree and approaches Ziblis. The nymph's first reaction is one of fear. She is paralysed with fright and becomes as white as a corpse. The monster laughs tenderly, probably enticingly, but Ziblis, appalled by his sudden appearance, turns her head aside. Seeing that she will not accept his overtures, he springs after her "wie ein hüpfend Feuer."¹⁾ The pursuit becomes wilder and wilder. Before them looms a clump of lindens growing beside a stream. But Ziblis has eyes only for Emiren who is resting in the grass by the water's edge. Emiren responds to her cry. He rejoices at her helpless condition and apparently thinks of his future reward because Goethe describes his feelings thus:

.....Er voll Freude,
Dass er so die Nympe sah.²⁾

1) Goethe: Werke, III; 183, 24.

2) Ibid., 183, 31-32.

The protagonists are ready; the battle begins. From the very outset Ziblis trembles for the youth's safety. The rivals roll over and over on the ground until finally Emiren rises victorious. But the shock has been too much for Ziblis. Like any delicately minded, well-brought up girl she faints at the first suggestion of physical violence. As she is lying semi-conscious in the grass Emiren is not slow to seize his opportunity. He claims his reward and "es folgten Küsse hundertweis."¹⁾ The prudent mother's advice has been to no avail for in her first encounter with love, every other thought goes out of Ziblis' head. Love grows into passion. Soon both are "trunken von Vergnügen".²⁾ We can imagine the gleam in young Goethe's eyes as he sums up the episode with this cynical comment:

Endlich trunken von Vergnügen,
Ward dem Emiren das Siegen,
Wie ihr denken könnt, nicht schwer.³⁾

Stepping back into his former role of moralist, Goethe draws two conclusions from the tale. Wild, lustful men such as the Waldgott are not so dangerous for young girls as the gallant ones like Emiren who speak only of innocent amusement. These men, who are outwardly respectable, will not stop with

1) Goethe: Werke, III; 184, 61-62.

2) Ibid., 184, 68.

3) Ibid., 184, 68-70.

winning a girl's heart. Thus, love making is a serious business. To do it properly one must have one's wits about one all the time. Goethe advises:

Seyd viel lieber klug als kalt,
Zittert stets für eure Herzen.¹⁾

We could paraphrase these lines as follows;- Let your head rule your heart in matters of love, because if you lose your heart, you might as well say goodbye to your virtue.

After reading this poem, the reader asks himself: Does Goethe really mean this or is he having fun with us? His conception of himself is a little hard to believe. He sets himself up as a man of the world and at the same time as a champion of virtue. This young Don Juan, in true anacreontic fashion, considers himself an adept at feminine psychology. He maintains that a girl is infatuated by physical beauty:

Immer wird das Herz der Schönen
Auf des Schönen Seite seyn.²⁾

A girl does not do anything without first having calculated its effect. But these feminine wiles cannot fool Goethe:

Leicht sind Mädchen zu erquicken,
Oft ist ihre Krankheit Spas.³⁾

He even expresses his worldly wisdom epigrammatically:

Schreyn kann niemals überwinden.⁴⁾

1) Goethe: Werke, III; 185, 77-78.

2) Ibid., 183, 39-40.

3) Ibid., 184, 54-55.

4) Ibid., 183, 26.

It is hard to believe that Goethe can turn about and in practically the same breath warn girls away from such respectable men as himself. Probably the whole poem is a skilfully contrived bluff. If this is true, the reader must take his clue from the first two lines:

Mädgen, sezzt euch zu mir nieder,
Niemand stöhr't hier unsre Ruh.¹⁾

Further proof that Goethe is more interested in presenting a sensuous situation than a moral lesson is the fact that he devotes three full stanzas to Emiren's wooing, which amounts to one quarter of the tale proper. In this love scene Goethe uses many expressions calculated to stimulate the senses. Probably the most effective of these is the line: "Ja die Mäulgen schmekken süsse."²⁾ If the interpretation that Goethe is aiming at a sensuous delight rather than a moral lesson is correct, the poem deserves to be called purely anacreontic 'Tändelei'.

Goethe makes use of all the anacreontic motifs he can squeeze into the piece. The setting is as conventional as it can be. It is spring, the favorite season because both love and flowers begin to bloom. It is also the time when the air is filled with the songs of birds and lovers. When we first

1) Goethe: Werke, III; 183, 1-210.

2) Ibid., 184, 63.

1)
 meet Ziblis she is "tief im Gesträuche". This is so typically anacreontic that we surmise correctly that all the action occurs here. No scene, however, would be complete without a rushing brook. With the exception of an oak and a linden, these are the only references to nature. They give us a sketchy picture of nature as a background but they are too cold and factual to be interesting in themselves.

In this poem we have a variation of the "wachsame Mutter" motif. The mother is generally regarded as the obstacle to true love. Here, however, she is the "weise, strenge Mutter" who warns against young men's coaxing ways. Just as typically anacreontic is the motif of the chase. 2)
 Uz presents a similar account in his "Magister Duns". Love, Goethe feels, is a strong, overpowering force. Away from the protection of the watchful mother every girl weakens under its spell. In contrast it strengthens the young man, enabling Emiren to overcome a god. Let us look at the conflict more closely. It is a splendid parody of the medieval tournament, in which two knights jousted for a lady's favor. But instead of a lance or a mace, the hero of the burlesque wields a branch torn from the nearest willow. After an

1) Goethe: Werke, III; 183, 16.

2) Dt. Nat-Litt., vol.45, pt.II, p.28-29.

exchange of sneers the duel begins in earnest. Soon all appearance of dignity is thrown to the winds and the combatants wrestle in the sand. The outcome of the battle is not long in doubt for Emiren has something to fight for. The idea of the young man, who offers to assist a lady and who has already a reward in mind is utilized by both Gleim and Uz. The ending, where Emiren tosses the faun into the pond, is hardly chivalrous but certainly entertaining.

The tone is jaunty and brash. The style is down to earth but the scenes lack real warmth and depth. Among the many anacreontic clichés used are "Blumen", "Liebe", "Triebe", "Gesträuche", "Freude", "Nympe", "erbeben", "Herz", "Schöne", "Kuss", "begierig", "Vergnügen", "Siegen", "buhlerisch", "Wollust", "scherzen", and "zittern". Goethe makes effective use of a literary device to achieve verisimilitude. After reporting the rather incredible love scene he says solemnly:

1)

"Glaubt es mir" and we are almost inclined to do just this. The method of telling someone else's story by way of giving advice may be regarded as a new twist to an old motif. Purely anacreontic is the borrowing of names from mythology and reference to the horned God of the forest.

When one studies Goethe's later poems it is difficult

1) Goethe: Werke, III; 184, 65.

to think he could ever have written anything purely imitative. Ziblis, however, is about as strongly influenced by outside sources as a work could be. Nevertheless we can see a few of Goethe's traits peeping out - his youthful conceit, his vanity and, if we read some of his letters to his friend Behrisch, his jealousy.¹⁾ It is hardly necessary to add that Ziblis is a thinly veiled pseudonym for Käthchen Schönkopf.

Lyde, eine Erzählung

In this poem Goethe again makes use of the device of the story teller. He has been so encouraged by the response and applause which his first vignette has brought forth, that he will sing a new song. The author does his utmost to convince us that he is omniscient and at the same time, completely disinterested. His only desire in telling this tale is to set wrong right. He advises: Do not be deluded in affairs of the heart for

.....wenn zwey sich zärtlich küssen,

1) Fleissner and Mentz-Fleissner, Der junge Goethe, p.106.

Gern sich sehn, und ungern missen,
Es nicht stets aus Liebe sey.¹⁾

With these words Goethe sets out to distinguish between love and sensuality.

In true anacreontic phraseology the lovers "brannten" for one another. But apparently "ein wiedriges Geschicke hinderte noch beider Glückke"²⁾. After this grandiose preparation we expect that something world shaking, such as a decree of the gods, is preventing their union. Goethe, however, brings us back to harsh reality by means of a delightful anticlimax - "Thre Altern schliefen nie"³⁾. Lyde's only thought is to outwit her parents for a sweet hour in Amin's arms. Together they drink their fill of the forbidden pleasures of sensual love. But Amin tires of so much "Beute". He is a little dismayed to discover that even sensuality may become stale after a while for:

.....Jede Freude
Endigt sich mit dem Genuss.⁴⁾

As his passion cools he becomes more rational, then skeptical and finally suspicious. He wonders: Does she love me for myself or because I am the first man she has ever met? Resorting to cunning, he decides to test her love.

1) Goethe: Werke, III; 185, 8-10.

2) Ibid., 185, 13-14.

3) Ibid., 185, 15.

4) Ibid., 186, 29-30.

He claims that his father needs him to tend the sheep in a distant field. He must go, but, just to make sure that Lyde is in good hands, he will leave her his best friend who will amuse her with pleasant songs during his absence. Amin leaves with a heavy heart and his faithless friend steps into his place. The sad tale is soon told and it is "Gute Nacht, Amin".¹⁾ But the lady is at least partly exonerated because "Gelegenheit macht Diebe".²⁾ After all what did Amin expect? His friend used the same technique that he did. If it snared Lyde once, why not twice?

To finish off the tale Goethe steps in again with the moral which holds good today as well as in the eighteenth century:

Kinder, seht, da müsst ihr wachen,
 Euch vom Irrthum zu befreyn.
 Glaubet nie den Schein der Sachen,
 Sucht euch ja gewisz zu machen,
 Eh' ihr glaubt geliebt zu seyn.³⁾

Love at first sight is a fallacy, Goethe explains, albeit a pleasant rationalization. Look behind the surface of things, for appearances are notoriously deceptive. Finally in matters of the heart look before you leap. This is excellent advice, but what young person in love is going to stop and mull it over?

1) Goethe: Werke, III; 187, 55.

2) Ibid., 187, 54.

3) Ibid., 187, 56-60.

Once more the theme is love. But it is not love in the frivolous manner of the Anacreontics. Here it is at least somewhat more true to life and certainly more serious. After the first infatuation doubts appall the lover. Perhaps the victory was just a little too easy. Goethe realizes that the peak of sensual enjoyment also marks its end:

.....Jede Freude
Endigt sich mit dem Genuss.¹⁾

This is something new - a touch of sadness. It is a discordant note in a theme which is conventionally gay and teasing. Amin muses if passion always denotes real love:

Ist wohl bey des Blutes Wallen,
Denkt er, immer Liebe da?²⁾

This question reveals the serious Goethe. It is really an attempt to analyze the ingredients of love, such as considerateness and amiability, as opposed to sensuality. The only solution to the problem, as Amin discovers, seems to be moderation.

It is evident that in this poem Goethe utilizes anacreontic trappings to express his own ideas. Let us look at a few of these trimmings. He speaks, for instance, of "Schäferstunde" and "Heerde". This is the only poem in which he introduces a pastoral theme. We also have another variation

1) Goethe: Werke, III; 186, 29-30.

2) Ibid., 186, 31-32.

of the "wachsane Mutter" motif. Now, however, both parents (Altern) are thought of as guardians of the girl's virtue. They are told they will need a hundred eyes to cope with the tricks of a girl in love. And if she can fool her parents, she can certainly fool her lover. The idea of a ruse is typically anacreontic. Amin does not dare question Lyde directly. The whole situation is so insincere that he knows he could not believe her words anyway. Another anacreontic feature is the motif of modesty. Amin mentions his friend with the result:

1)
Hier sah sie zur Erde nieder.

We strongly doubt that this is genuine modesty. Gleim for instance, had a prudish maiden avert her eyes at the sight of unclothed Amor.²⁾ Just as conventional is Goethe's reference to the lyre:

Und verzeyht, wenn meine Leyer
Nicht von jenem heil'gen Feuer
Der geweyhten Dichter glüht.³⁾

Goethe draws much of his vocabulary in the poem from the anacreontic stock-in-trade. A few of these words are "Leyer", "glühen", "küssen", "Liebe", "brennen", "schlafen", "Schäferstunde", "genieszen", "süsse Küsse", "Freude", "Glut", "feurig", and "Triebe". He again turns to older orthography:

1) Goethe: Werke, III; 186, 43.

2) Dt. Nat-Litt., vol.45, pt.II, p.210.

3) Goethe: Werke, III; 185, 3-5.

"Glükke", "Tükke", "zurükke", "Geschikke", "verzeyht", "geweyht", "sey", "Mädgen", "frey", "Beyfall", "dabey" and "zwey". The rendezvous scene is especially rich in visual imagery and stimulating words:

Endlich kommt die Schäferstunde,
Und von ihrem heissen Munde¹⁾
Saugt Amin die Wollust ein.

The motif of the inconstancy of women is however 'echt goethisch'. Completely unanacreontic too is the treatment of the motif of friendship. Gleim and Uz, for instance, portray a friend as a bosom companion, a faithful comrade. But in this poem Amin's friend is no friend at all. He plays such a mean trick on Amin that the latter would have been better advised to trust a complete stranger.

Comparing the introduction of this poem with that of Ziblis, the reader might think that the two introductions had been written within a few minutes of each other. But as he reads farther he realizes that Ziblis is as anacreontic as it can be, whereas Lyde expresses Goethe's own ideas in conventional trappings. The tone of Lyde places it years later than Ziblis in terms of the poet's outlook on life and points clearly to the developing poet.

1) Goethe: Werke, III; 186, 23-25.

Kunst, die Spröden zu fangen. Erste Erzählung.

It would seem that Goethe firmly believes in the axiom 'experience teaches' for he again offers advice in the form of a supposedly true story. Since the last two poems have presented the girl's point of view, he here restores the balance by addressing young men whose girls are prudish. His theme is 'love will melt any heart'. The story begins. A youth loves a young girl ardently but the girl, heeding her mother's admonitions, will have nothing to do with the male sex. Far from giving up hope, the young man starts to find the situation interesting. He treats his pursuit of the girl like a game in which the fun is just beginning or like a puzzle which can be solved only through patience. He concludes that the girl knows what love is in theory only. Placing his faith in this observation, he plans his strategy:

Die Liebe sollst du bald empfinden,
Und sollst nicht wissen, dass sie's ist.¹⁾

His immediate intention is to gain her confidence. He achieves this aim by means of frequent meetings and disinterested conversations. He mentions particularly certain exalted feelings, which he disguises under the name of friendship.

1) Goethe: Werke, III; 187, 18-19.

Since it is soon obvious that his presence colors the girl's thoughts, he begins cautiously to undermine her mother's admonitions. Before long he succeeds in replacing the mother as teacher, with the result that the girl begins to question the truth of her mother's advice. By playing on these doubts, the young man convinces her:

Dass auch die Freunde küssen,
Die Freunde so wie ich und du -
Ich wagt'es - und sie liesz es zu.¹⁾

Step two of his plan has succeeded far beyond expectations. The girl not only becomes accustomed to his kisses but feels slighted if she does not receive any. Becoming bolder, he woos her more passionately, believing his reward to be in sight. But the girl, suddenly realizing the danger, jumps up and runs off. The young man follows. He is too shrewd to stop now:

Denn eher wird sie bey dem Fliehen,
Als ich bey dem Verfolgen müd.²⁾

If he does not have his way now, he will another day.

In this poem Goethe drops back into a lighter vein compared to Lyde. Both the first and second parts contain many anacreontic features. The setting, with its references "im Hayne" and "unter dem Schatten", is conventional. The

1) Goethe: Werke, III; 188, 30-33.

2) Ibid., 189, 24-25.

motif of the "wachsame Mutter" appears again. It is worth noting that Goethe is rarely content to present the mother merely as the disturber of anacreontic bliss as do Gleim and Uz. He goes farther back than that by trying to trace the influence the mother's teachings have had on the girl's personality. In this tale the mother's teaching has been negative and has turned her daughter's heart into ice. Obviously she failed to make clear the symptoms of love and the feelings which accompany it. Her words have instead turned men into monsters and love into evil. By shielding the girl from contact with the world, the mother succeeds only in making her more gullible. As it happens, virtue wins out, but only because of the girl's strength of character.

Typically anacreontic is the presentation of the man as a sly rogue and the girl as an innocent but willing pupil. The whole approach to love on the part of the man is insincere.¹⁾ At the moment he loves the girl "recht feurig, recht zärtlich" but he has no thought of lasting affection. He wants the immediate pleasures of love without the responsibilities which they entail. As in Lyde, the young man stoops to a ruse to influence the girl's heart. The motif of the chase is conventional as we have seen, but the philosophizing regarding

1) Goethe: Werke, III; 187, 8.

the outcome is Goethe's own contribution.

Goethe ably demonstrates his understanding of how it feels to be in love - both from the young man's and the young woman's point of view. He says, for example:

Nie schmeckt ein Mädchen einen Kusz,
Die sich nicht nach dem zweeten sehnte.¹⁾

Many of his observations of human nature may be interpreted with regard to his relations with Mätchen Schönkopf. Here Goethe, the young lover is speaking:

Wer stolz ist, ist kühn.²⁾

When all is said and done however, Goethe has still more to learn about himself as this egotistical passage reveals:

Dem Liebhaber glaubt ein Mädchen immer mehr,
als der Mutter.³⁾

We are reminded of the ending of Ziblis by the lines:

Hat sie uns nur erst eins erlaubt
Das andre wird sie schon erlauben.⁴⁾

With the exception of these personal touches, the style can best be termed anacreontic. The story is told partly in verse, and partly in prose, after the model of Gerstenberg's Tändeleien.⁵⁾ This mixed form is clearly a forerunner of

1) Goethe: Werke, III; 189, 1-2.

2) Ibid., 189, 8.

3) Ibid., 188, 22-23.

4) Ibid., 189, 11-12.

5) Ibid., 360.

the Urfaust. By claiming to tell a friend's experiences as well as narrating in the first person, Goethe introduces the note of authenticity as in Ziblis. He again strives for archaic form by using such spellings as "zweete", "zwote", "Mädgen", "seyn", "Hayn", "trokken", "ward", "gieng" and "bey". This poem reveals Goethe's growing skill in creating atmosphere and maintaining suspense. Both this 'Erzählung' and Lyde read like 'two-minute' dramas.

anst, die Spröden zu fangen. Zwote Erzählung.

This tale bears little relation to the first except that they both illustrate methods of tricking the opposite sex. By making the one introduction apply to both parts, Goethe breaks right into his theme in the first two lines.

Es ist kein Mädgen so listig, so vorsichtig,
das nicht von einem listigen Jüngling könnte
gefangen werden.¹⁾

Again we have to deal with a love battle, but this time it

1) Goethe: Werke, III; 189, 26-27.

is a battle of wits in which the forces are more evenly divided. Both the girl and the young man are as sly as foxes. Charlotte, for this is the girl's name, loves the young man dearly but loves herself more. Thus she is very reserved in manner toward him when they are in the family circle. It is however a different story when they are alone in the grove, as the reader soon discovers.

As they are enjoying a picnic under a shady tree one day, Amor suddenly flies out of a rose. The young man, who alone sees the god, rejoices at his luck, for he is sure that Amor's arrows will find the way to his beloved's heart. One arrow is all that is necessary to destroy her coyness. But Amor is more interested in the heavy vines of grapes which twine their way over the arbor. Piercing the grapes one at a time with the point of an arrow, he sucks out the juice just as a bee draws nectar out of a flower. Having drunk his fill, he alights capriciously on the rim of the wine glass, where he begins to rock back and forth. Suddenly he takes a false step, loses his balance, teeters precariously on the edge and then with a loud cry tumbles into the wine. He is a picture of misery as he struggles, swims, sinks, splashes with his wings and steers with his hands and feet in the golden sea, bewailing his fate in a shrill voice all the while. The young man pities the little god, even though

he has frustrated his plans, and helps him out.

Thanking him sweetly, Amor hops into the sunshine, shakes the drops of wine from his wings and dries himself. As the hero watches his antics, it suddenly occurs to him that Amor's quiver is empty. There is only one place the arrows can be. Looking into the glass of wine, he sees bubbles rising as the wine dissolves the sugar tips of the arrows. He realizes with joy that the wine is absorbing not only the sugar but also the magic love potion into which the arrows had been dipped. Tempermental Amor has helped him in spite of himself. The young man hands the cup to Charlotte, who drinks deeply. The love balm inflames her emotions and soon the young man, like little Amor, cries out "Sieg, Sieg".¹⁾

This typically anacreontic plot reminds us strongly of Gleim's Der Vermittler, in which Amor also assists the young man to win the battle of love,²⁾ and Uz' Amor und sein Bruder in which the little god helps bring Elmire and her lover together.³⁾ Here, as in the poems of the Anacreontics, Goethe's words hold true:

Ist je ein Paar alleine,
Ist Amor niemals weit.⁴⁾

1) Goethe: Werke, III; 191, 31.

2) Dt. Nat-Litt., vol.45, pt.I, p.208.

3) Dt. Nat-Litt., vol.45, pt.II, p.38.

4) Goethe: Werke, III; 190, 7-8.

Just as conventional is the description of the setting. We glimpse a vine covered arbor set in a grove. Beside it grows a myrtle, the shrub whose leaves and white scented flowers were sacred to Venus. To complete the picture we see a flask of wine, a unique feature in the 'Annette Lieder'. This idyllic peace has long been the goal of hedonistic philosophers and calls to mind Omar Khayyam's:

.....a loaf of Bread beneath the Bough, a flask
of Wine, a book of Verse and Thou.¹⁾

Again as in the preceding tale, the young people converse politely about friendship. This artificiality does not fool anyone however. It would seem that Goethe has borrowed his image of Amor springing out of a rose from Gleim's Der
2) Vermittler 3) or Uz' Der verlorene Amor. The second half of the reference, which compares the partly developed rose to a fifteen year old girl, is also conventional.

This tale is one of the best examples of the motif of love as a game. The young man tells Amor that he need not be too particular in his aim, for he (the young man) has already undermined the girl's defences:

Du brauchst nicht scharf zu zielen,
Die Brust ist ohnbewehrt.⁴⁾

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- 1) Khayyam, The Rubaiyat, 11th stanza, p.47.
2) Dt. Nat-Litt., vol.45, pt.I, p.208.
3) Dt. Nat-Litt., vol.45, pt.II, p.34.
4) Goethe: Werke, III; 190, 19-20.

Love is not to be taken too seriously. It is like a game in which one must learn a number of steps, each one a little more difficult than the one before:

Ich hab' ihr, wie im Spielen,
 Gar manches schon gelehrt,
 Was ohne sich zu fühlen,¹⁾
 Kein junges Mädchen hört.

Deception in large or small matters is part of the game. Our hero for instance, has no qualms about crediting a bee with causing the splashing in the wine glass.

Goethe has, however, taken a few liberties with the anacreontic tradition. It was conventional to humanize the gods, i.e. to depict them as possessing human foibles as well as strengths. Even though no one took them very seriously, it was only rarely that they were ridiculed. To be sure the Pseudoanacreontics represented Amor as capriciously shooting darts at his benefactor:

Then laugh'd amain the wanton boy,
 And, "Friend," he cry'd, "I wish thee joy;
 Undamag'd is my bow, I see
 But what a wretch I've made of thee!"²⁾

But Goethe goes so far as to strip Amor of his last shred of divinity. He is a comical figure indeed as he is tossed to and fro in the wine. One has to laugh at him because in the cup of wine he looks as insignificant as - a drenched bee.

1) Goethe: Werke, III; 190, 21-24.

2) Johnson, English Poets, vol.20, p.339.

Goethe has reduced the god Amor to a saturated version of Tom Thumb.

Several references in this tale remind the reader of older works. The comparison between the manner in which Amor pierces the grapes with his arrows and the bees pierce a flower to draw out honey suggests a passage in Gleim's Der Sammler.¹⁾ Under the effect of the love potion the girl "lächelte und schlug die Augen nieder."²⁾ This recalls the girl's false modesty in Lyde. Here it is probably a trick of coquetry.

Again, stylistically speaking, we have a personal touch in the use of the first person. Goethe makes it clear that he hopes Annette will learn a lesson from the tale and be less reserved in future. For the second time in the collection he addresses her directly by name. His male egotism crops up again as he says smugly of the girl:

Wäre sie ganz klug gewesen, so hätte sie mich ganz gemieden; doch sie war zu dieser That zu sehr Müdgen.³⁾

Among the favorite anacreontic expressions used by Goethe for the first time are: "Jüngling", "Myrthe", "Rose",

1) Dt. Nat-Litt., vol.45, pt.I, p.217.

2) Goethe: Werke, III; 191, 22.

3) Ibid., 190, 1-3.

"Becher mit Wein", "Trauben", "brennendes Verlangen", "Wangen", and "der Busen stieg".

Triumph der Tugend, Erste Erzählung.

The two tales making up Triumph der Tugend act as companion pieces to the two tales of Kunst, die Sprüden zu fangen. Although the subject of both poems is passionate love, the outcome is entirely different. In Kunst, die Sprüden zu fangen, sensuality wins out, whereas in Triumph der Tugend guiltless love reigns victorious.

The shepherd Daphnis steals off with his sweetheart to the temple of the Dryads in order to be alone with her:

Von stiller Wollust eingeladen
Drang in den Tempel der Dryaden
Mit seinem Mädgen Daphnis ein,
Um zärtlich ohnbemerkt zu seyn.¹⁾

This setting, featuring a rendezvous at night in a secluded spot is typically anacreontic. Incidentally this passage

1) Goethe: Werke, III; 192, 1-4.

gives the reader an insight into the anacreontic representation of nature. Goethe refers to the temple of the Dryads, who were the nymphs of trees and of the forest and whose lives were associated with that of their own tree, and ceased when the tree died.¹⁾

At this point Goethe still sees nature through the eyes of the Anacreontics. Nature has neither meaning nor beauty for its own sake. It is introduced merely to give the impression of a classical-anacreontic setting. Nature is inanimate with the exception of the birds hopping from branch to branch. These birds remind us of the reference in Gleim's Die Erinnerung to the nightingale whose song the lovers hear from their retreat.²⁾

A still night, a secluded hide-away and two young people -- here are all the ingredients for romance. Soon the couple feels more than the customary 'Tändelei'. The girl is the first to declare her love:

Des Mädgens zärtlich Herz lag ganz in ihrem Blikke,
Halblächelnd nennt sie ihn ihr bestes größtes Glück.³⁾

Daphnis is not slow to return the same feeling. With each kiss his blood becomes more and more inflamed and his advances become bolder and bolder. Such rapture sets his senses reeling

1) Oxford Companion to Classical Literature, p.151.

2) Dt. Nat-Litt., vol.45, pt.I, p.305.

3) Goethe: Werke, III; 192, 14-15.

and he fails to notice that the girl no longer responds to his caresses. Her formerly cheery glance is now filled with apprehension. Daphnis, "zulezt von Wollust trunken",¹⁾ believes the decisive moment is at hand and calls on Amor to grant him final victory. But the girl, tearing herself from his arms, jumps up and beseeches Daphnis to take pity on her and go away.

One of the most interesting features of the poem is the increasing tempo of the love scenes. The first reference "von stiller Wollust eingeladen"²⁾ suggests emotion which is suppressed and under firm control. The mention of "zärtlich" and "tändelnd" suggests playing with feeling rather than a release of real emotion. The next reference implies that restraint under such favorable conditions would be unnatural:

Wem Amor solch ein Glücke giebt,
Wird der nicht mehr als sonst fühlen?
Und unser Paar fieng bald an mehr zu fühlen.³⁾

Soon passion rules unchecked, defying the conventions which it formerly revered:

Und wenn das Blut einmal von Liebe schwillt,
Reisst es gar leicht der Ehrfurcht Gränzen nieder.⁴⁾

After a fiery love scene the conclusion comes as a surprise.

1) Goethe: Werke, III; 192, 30.

2) Ibid., 192, 1.

3) Ibid., 192, 11-13.

4) Ibid., 192, 18-19.

Goethe has broken with the anacreontic tradition by stopping the consummation of passionate love. Only the girl, however, can restrain herself; the young man remains dumbfounded and trembling. The girl tactfully implies that it was the situation rather than his own lack of self-control which led him astray. Her last words sum up the moral:

O Freund, ich liebe dich zu sehr,
Um dich unwürdig zu verlieren.¹⁾

It is nothing shameful to love and lose but it is unworthy of a human being to lose through lack of self-control.

This poem shows strong anacreontic influence in the pastoral setting, plot and wording. Goethe falls back on such favorite words as "Taxis", "Eiche", "heisses Blut", "drücken", "durchglühen", "Feuer", and "verführen". The following lines in particular recalls Gleim's delight in delineating the female body:

Konnt' Daphnis wohl dem Reiz des Busens widerstehn?
Bey jedem Kusz durchglüht ihn neues Feuer,
Bey jedem Kusse ward er freyer.²⁾

The ending and moral, however, are Goethe's own.

1) Goethe: Werke, III; 193, 38-39.

2) Ibid., 192, 20-22.

Triumph der Tugend. Zwote Erzählung.

Although the preceding tale is still basically anacreontic, this tale marks a strong departure from the frivolous sense of values to which the Anacreontics ascribed. Goethe's growing power of expression becomes increasingly evident here.

A young man, visiting his sweetheart one evening, chances to find her alone in the house. What is more, he comes upon her as she stands unclothed before the mirror. Not at all suspecting that she is being observed, she adorns herself, to the delight of the young man. Unable to contain himself any longer, he springs forth from his vantage point and attempts to embrace her. Furious and fearful at the same time, she tries to rebuff him with one hand and to cover herself with the other. She cries to him to leave if he ever expects her to forgive his rashness.

But the young man, "von heisser Glut durchdrungen",¹⁾ has been too deeply stirred to stop now. He determines to make the most of the opportunity for he can be certain it will never come again. Tenderly drawing her to him, he

1) Goethe: Werke, III; 194, 20.

embraces her once more. Since the girl is silent, the young man concludes, wrongly as the reader soon learns, that her repulsion is giving way to passion. He dares to become even bolder. But his exultation is frustrated just as it reaches its peak for the girl applies the last resort which no man can withstand. She bursts into tears:

Fast - fast - doch des Sieges Lauf
Hielt schnell ein glüh'nder Strom von Thränen
Unwiederstehlich auf.¹⁾

There is, however, no humor in the situation. Throwing her arms about his neck, she implores him to save her. He is the only one who can. All past happiness means nothing for now begins her misery. With horror she sees in her mind's eye the grim predictions, which her mother made, being fulfilled. But her mother cannot help her now. Her fate lies in the hands of the young man.

In desperation she prays to God in his dwelling of innocence, to pity her and snatch her from destruction. The climax of the poem is reached when she realizes that the young man is too weak to repress the emotions surging through him:

Du
Vermagst's allein; der ist zu schwach dazu,
Der Mensch, zu dem ich vor dir betete.²⁾

1) Goethe: Werke, III; 194, 42-44.

2) Ibid., 195, 74-76.

Her prayer seems to steel her courage for she dares to taunt the young man to his face. In a marvellous simile she compares men like him to a flower cutter and her innocence to a flower. They would kill the flower as their unfeeling hand strikes it down. Their scorn, as their foot victoriously grind the flower into the dust would constitute its second death.

Naht euch, Verführer, deren Wange nie
 Von heil'gem Graun erröthete,
 Wenn eure Hand gefühllos, wie
 Die Schnitter Blumen, Unschuld tödete,
 Und euer Siegerfusz darüber tretend, sie
 Durch Hohn zum zweyten Male tödete,
 Naht euch.¹⁾

The first death, betrayal of confidence, can be endured because once it is over it can be crowded out of one's mind. The second death, scorn, is however by far the greater of the two evils because it rubs against the hurt and conjures up again and again the old images of shame and fear.

The taunt does the trick because it makes the young man see his act for what it really is - not love but sheer selfishness. Slowly he realizes that he is hurting a human being who can feel pride and modesty just as he can:

Wehe dem, der dann
 Noch einen Wunsch zu ihrem Elend wollen,
 Noch einen Schritt zum Raube wagen kann!²⁾

1) Goethe: Werke, III; 195, 77-83.

2) Ibid., 196, 86-88.

It is indeed a blow when the great lover is disillusioned. Completely nonplussed and unable to find words to express himself, he tears himself away and flees the house.

The tale resumes the next day when the young man finds his sweetheart and her mother singing songs of innocent love. Leading him aside, the girl tells him that he is now able to face the world confidently for he despises neither her nor himself. According to the saying, 'Virtue is its own reward'. This is not quite accurate in this case for in the girl's own words:

Freund, dieses ist der Tugend Lohn;
O, wäirst du gestern thränend nicht entflohn,
Du sähst mich heute
Und ewig nie mit Freude.¹⁾

According to Goethe, virtue's reward is peace of mind and a warm glow in one's heart.

The most noteworthy idea in this poem is Goethe's attitude to love. Here love involves something deeper and more earnest, something over and above the sensual. Whereas in Lyde he advocates moderation in love as in all things, in this poem, as the title states, he praises virtue. Love is the age old struggle between flesh and spirit. But the struggle is now not as one-sided as in Triumph der Tugend, erste

1) Goethe: Werke, III; 196, 103-106.

Erzählung. In this poem the woman strives to remain virtuous, begging both her lover and God to pity her, and in addition the young man is filled with new principles of honor and decency which give him the strength to flee an inviting situation. The source of true happiness does not lie in the bliss of sensual love as in Ziblis, but in virtue and self control. This moral conclusion makes the reader pause and reflect, in contrast to the poems of Gleim, Uz or Götze which contain very little food for thought. Goethe the moralist cannot refrain from offering advice to young girls. He implies that in matters of love 'silence gives consent' and that men are not mind-readers.

O Mädchen, soll mit list'gen Streichen
 Kein Jüngling seinen Zweck erreichen,
 So müsst ihr niemals ruhig schweigen,
 Wenn ihr mit ihm alleine seyd.¹⁾

His moral observations have taken on a note of earnestness which is lacking in Ziblis and Lyde.

The lack of humor in the poem strikes the reader immediately. The whole tale is rather like a scene in a courtroom where the girl is pleading her case against the young man and where God is the judge. Her testimony seems to be as truthful as if she were under oath. Unlike such heroines

1) Goethe: Werke, III; 194, 37-40.

as Ziblis, Lyde and Charlotte, she acts as she feels. She is modest by nature and when her lover wants to take advantage of her embarrassment she acts accordingly:

Zorn sprach ihr furchtsam wilder Blick,
Die eine Hand sties mich zurückk,
Die andre deckte das, was ich nicht sehen sollte.¹⁾

She is not coquettish as is Gleim's favorite heroine Doris but expresses true feeling. The Anacreontics, on the other hand, fail to convince the reader that they are dealing with real life situations. Completely unanacreontic too is the reference to the Christian God instead of Cupid or one of the lesser divinities. This poem, then, marks the high point of the ones analysed so far for both the thought behind it and the authenticity of the feeling make it "echt goethisch."

But what of the wording? To what degree is it individual? Upon examination we discover anacreontic symbols in abundance. This passage reveals the conventional preoccupation with the female form:

Des Busens volle Blüten wies
Sie dem verschwiegnen kalten Spiegel, liesz
Das Haar getheilt von ihrem Scheitel fallen,
Wie Rosenzweig' um Knospen, um den Busen wallen.²⁾

as does the following:

Mein Arm umschlang mit angestregnten Sehnen
Die weiche Hüfte.³⁾

1) Goethe: Werke, III; 193, 15-17.

2) Ibid., 193, 8-11.

3) Ibid., 194, 41-42.

Even though Goethe is still bound by conventional phrases, we see some of his later images previewed here in splendid comparisons. One of the most vivid similes is this:

Wie Wellen auf dem Meer,
Desz Grund erbebe, schlug die Brust, dem Munde
Enttauscht' ein Sturm.¹⁾

In a powerful image he compares the lover to Diana's huntsman:

So stand Dianens Jäger muthig da,
Triumph gen Himmel hauchend, als er sah,
Was ungestraft kein Sterblicher noch sah.²⁾

Goethe makes use of such clichés as "Glut", "Sehnen", "Zärtlichkeit", "Sieg", "Herz", "Busen", "Wange", "Seufzer", "umarmen", "brennen", "stürzen", "zwingen", "hervorspringen" and "fliehen". Because he uses anacreontic terms as symbols of true emotion, we can say that in this poem Goethe rises above the sphere of the anacreontic as represented by Gleim and Uz. Compared to his later writing, however, this poem is still clearly a youthful attempt.

Although the 'Peeping Tom and Lady Godiva' motif is strongly anacreontic, Goethe's interpretation of the mother's role is original. Instead of being a heartless creature who locks her daughter up every night to preserve her virtue,

1) Goethe: Werke, III; 195, 64-66.

2) Ibid., 194, 31-33.

she is her companion and confidante. The daughter does not despise her advice as does Lyde, but profits by her experience. The mother comes to life as a recognizable human being in that scene of domestic harmony as she and her daughter sing some of the good old songs.

Elegie.

This poem is ostensibly a lament on the death of the brother of Goethe's friend Behrisch. In reality it presents the reactions of two people to his death and a tirade against a system in which absolute power is invested in one man. The first stanza is interesting for two reasons.

Im düstern Wald, auf der gespaltnen Eiche,
Die einst der Donner hingestreckt,
Sing' ich um deines Bruders Leiche,
Die fern von uns ein fremdes Grab bedekt.¹⁾

The first line is a conventional treatment of nature and is the only such reference in the poem. The description of the gloomy forest is fitting for an elegy, as it sets a solemn

1) Goethe: Werke, III; 196, 1-4.

tone. The symbol of the fallen oak split in two by the lightning is obviously intended to be an allusion to the strength of mind of the dead man. The third and fourth lines are, in contrast, more in the style of the epic than of the elegy. They remind us of the beginning of Virgil's Aeneid: "Arma virumque cano, Troiae qui primus ab oris
 1)
 Italiam...."

The dead man had apparently devoted himself to his work until far into the prime of his life and had consoled himself that very soon he would reap the rewards of his labor. But he reckoned without death which relentlessly bore him away. Goethe contrasts the reactions of the deceased's brother and fiancée to his untimely death. Behrisch does not weep, Goethe explains, because God let his brother precede him to Heaven and he can do nothing but envy him. This attitude need not be religious, but it is rational. After all, his brother is dead and gone. What good will mourning do him now? This response, particularly with its reference to the Supreme Being, is more philosophical than any which the Anacreontics would give. They preferred not to talk about death, even though now and then its icy shudder runs through their scenes of merry-making. For them life was to be lived as quickly and as joyfully as possible.

1) Mackail, The Aeneid, p.4.

What is the reaction of the dead man's fiancée?

She cannot restrain her feelings. She has thrown herself beside the newly filled grave where she pours out her grief in heart breaking sobs. Her only comfort is her faith in God's justice. This faith springs from a sincere conviction and not from mere expedience.

Verlassen, ohne Trost liegt hie,
Mit ängstlicher Gebehrde
Zu Gott gekehrt, als hofte sie,
Das schönste Mädgen an der Erde.¹⁾

Her grief is so intense that it imparts a new meaning to love between the sexes. A man and a woman can love each other sincerely, without letting their feelings deteriorate into sensuality. This is an extension of the attitude to love which reaches its peak in Triumph der Tugend. Of the woman's love Goethe says:

Denn nichts als eine heil'ge Liebe
War dieser Unglückseel'gen Schuld.²⁾

The idea of innocent love, consummated only in marriage, is decidedly unanacreontic, where passion has full sway with no regard for convention. This love is, in fact, so pure that Goethe feels himself compelled to implore God to grant her prayer - either her fiancé's life or her death. Unconventional too, is the implication of a future life.

1) Goethe: Werke, III; 197, 17-20.

2) Ibid., 197, 27-28.

The whole treatment of love here is unanacreontic in that it places love between man and woman on a far higher plane than companionship between men. Goethe passes over Behrisch' grief in four lines, but devotes four stanzas to an account of his sweetheart's pain. Here would be a splendid opportunity to eulogize the 'Freundschaft' cults so popular among Gleim, Jacobi and their followers. Goethe, however, does not see eye to eye with them on this point. As much as he likes the companionship of his fellow students, we infer from his letters that he likes female company better. Singing the praises of friendship among men is all right for middle-aged men with a flair for verse-making but it is not rich enough for Goethe's young blood.

The remainder of the poem is devoted to a detailed declamation against tyranny. Practically every line gives us an insight into young Goethe's inquiring and rebellious spirit. He is not afraid to censure those who have been tried and found wanting, not even God himself. Although He is all love and mercy His acts are not beyond question.

O Gott, bestrafest du die Liebe,
Du Wesen voller Lieb und Huld?¹⁾

This censure is mild compared to the tongue lashing he gives

1) Goethe: Werke, III; 197, 25-26.

the dead man's prince. Behrisch was, in fact, Councillor
for Landgraf von Hessen-Philippstal at the time of his death.¹⁾
We learn that the Landgraf summoned him away just before his
wedding day. Behrisch could do nothing but submit to this
tyranny although it meant breaking his word to his beloved.

Goethe contrasts the selfishness of the tyrant with the
magnanimity of the subject. Behrisch realizes sadly that
under this system of service he is not free to lead his own
life:

Als Bürger der bedrängten Erde
Sprach er, kann ich nie deine seyn.²⁾

He can do no more than pledge to keep faith with his betrothed
although he knows that they will never be united in this
world. He is powerless by himself but later on others will
band together to destroy this proud tyranny and others like
it. Although his ruler's selfishness is the cause of his
death, he forgives his injustice to him personally, because
his power will soon be overthrown. The prince's law is life
and death to his subjects. This is allowed him. But when he
tries to regiment their thoughts and feelings, he oversteps
his right, driving his subjects to revolt:

O Fürst, du kannst die Menschen zwingen,
Für dich allein ihr Leben zuzubringen,

1) Goethe: Werke, III; .360, note on p.196.

2) Ibid., 198, 45-46.

.....
 Doch willst du ihre Seelen binden,
 Durch dich zu denken, zu empfinden,
 Das musz zu Gott um Rache schreyn.¹⁾

Even though man's body is enslaved, his mind remains free. In this poem we recognize the later "Stürmer und Dränger", who, in the name of the natural rights of man (in the sense of Rousseau and Montesquieu), fights for the liberation of the individual from the chains of Absolutism. Above all he attacks the repression of freedom of thought and conscience by Church and State.

All in all, this poem shows the least trace of anacreontic influence of the ones which have been examined up to this point. Although the first verse and the emphasis on the woman's feelings is conventional and the vocabulary is not particularly rich in visual images, these weaknesses are more than offset by the intense feeling embodied in the mourning scene. The reader is convinced that the brother, the fiancée and Goethe himself genuinely regret Behrisch' death. Similarly the remonstrance at the end is highly effective because of its simplicity. There is no mistaking its fervor for forced praise.

1) Goethe: Werke, III; 197, 33-34; 197, 36 and 198, 1-2.

Ode an Herrn Professor Zachariae.

Goethe wrote this poem to lament the departure of Zachariae, who had been visiting in Leipzig at Easter 1769¹⁾ and who went to Braunschweig, where he was a professor at the Carolinum. Since Goethe calls Leipzig an "unbedau'rten Ort" we assume that this city did not pay the poet Zachariae as much homage as Goethe would have liked. Only Goethe appreciates the poet's gifts. He realizes that much of his own joy rides off with the poet, firmly chained to his carriage.

Although Goethe nowhere gives us a description of the poet's personality, we infer that his intelligent and witty conversation kept him enthralled. In a spectacular double personification and simile he describes how vexation and boredom fled at the poet's arrival only to creep back at his departure:

Du bist uns kaum entwichen, und schwermüthig ziehen
 Aus dumpfen Höhlen (denn dahin
 Flohn sie bey deiner Ankunft, wie für'm Glühen
 Der Sonne Nebel fliehn)
 Verdrusz und Langeweile.²⁾

The image becomes even more complex as Goethe compares the

1) Goethe: Werke, III; 359.

2) Ibid., 198, 5-9.

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vexation and boredom to the Stympthalids who bespoiled the food of Phineus:

Wie die Stympthaliden
Umschwärmen sie den Tisch, und sprühn
Von ihren Fittigen Gift unserm Frieden
Auf alle Speisen hin.¹⁾

This reference to mythology confuses the legend of the Stympthalids with that of the Harpies. The Stympthalids were birds which had the power to shoot feathers from their wings like arrows. Hercules encountered them on his adventures and killed them.²⁾ The reference to the befouling of the food belongs properly to the Harpies legend. According to one version Zeus had to punish Phineus, king of Salmydessus for misuse of his prophetic power. He gave him the choice of death or blindness. When Phineus chose the latter, Helios (the Sun) was so offended that he sent the Harpies to steal or defile Phineus' food so that he almost died of hunger.³⁾

Even Goethe's respect for Zachariae as a poet is expressed in classical terms. With him has fled love in the form of Amor "der Venus vielgeliebter Sohn, Apollo's Liebling, Liebling aller Götter".⁴⁾ As if this is not praise enough he is reported to have received his poetic

1) Goethe: Werke, III; 198, 9-12.

2) Ibid., 360-361.

3) Oxford Companion to Classical Literature, p.325.

4) Goethe: Werke, III; 199, 14-15.

gift in the shape of a lyre directly from the hands of the great Apollo himself. But young Goethe cannot remain serious for too long. He claims that if he himself touched this lyre, monsters would flee to Hades at the sound of his disharmonies:

Ich rührte sie, dann flöhn die Ungeheuer
Erschrökt zur Hüll' hinab.¹⁾

But Goethe does not really have such a poor opinion of his talent. He fondly believes that if Zachariae, the darling of the Muses, should come to love him, surely then the Muses would love him too.

There is no doubt that Goethe is rapidly gaining confidence in his ability. He has come face to face with his potentialities. He must decide if his talent is really genius or just mediocrity. In a letter to his sister on May 11, 1767, he sums up this whole problem. "...Habe ich Genie, so werde ich Poete werden, und wenn mich kein Mensch verbessert; habe ich keins, so helfen alle Kritiken nichts."²⁾

Returning to the classical motif again, Goethe begs the "Sohn der Maja" (Hermes) to lend him his winged sandals as he used to lend them to mortals in days gone by, so that he may

1) Goethe: Werke, III; 199, 19-20.

2) Gräff, Goethe über seine Dichtungen, p.8.

speed to Zachariae in Braunschweig. Hermes was the god of dreams, as well as herald of the gods and conductor of the souls of the dead to Hades. Goethe wants to walk beside Zachariae along the banks of the Okker River. He does not want to be entertained by his wit; he wants only to bask in the poet's glory, which, he hopes, will inspire him.

The theme of the poem is basically anacreontic, stressing as it does the theme of friendship among men. Goethe does not, however, treat this motif with nearly as much sentimentality as does Gleim. As far as Gleim is concerned his friends are all "treue Brüder" who laugh and drink together in a convivial atmosphere and call each other pet names.¹⁾ Goethe's attitude to Zachariae is practically one of hero-worship. Besides the many classical allusions and references to Venus, Amor, Apollo and Hermes, the following conventional expressions appear: "Freude", "glühen", "Sonne", "Liebling", "Götter", "Leyer", "Busen", "lieben", and "Musen". He again tries to give the feeling of the classical-anacreontic world by using such archaic spellings as "bey", "erschrockt", "gieng" and "umgiebt". There is little of Goethe in the poem except in the three striking images already mentioned and in his wish to be as

1) Dt. Nat-Litt, vol.45, pt.I, p.215.

accomplished as his teacher.

An den Schlaf.

In this poem Goethe once again falls back into conventional thought and terminology. The title itself conjures up a host of sensuous images and acts as a lure to draw the reader into the poem proper. The first stanza follows the standard ritual of an invocation, such as Virgil is fond of using. Sleep is addressed in the same tone as Venus or Cupid and is personified in the form of a powerful agent. In fact, with its tranquillizing qualities sleep sometimes overcomes even the gods and brings about the well-nigh impossible in matters of wealth and love:

Der du mit deinem Mohne
Selbst Götteraugen zwingst,
Und Bettler oft zum Throne,¹⁾
Zum Mädchen Schäfer bringst.

The narrator, tired of dream images which dissolve when he stretches forth his arms to embrace them, wants sleep to

1) Goethe: Werke, III; 199, 1-4.

perform its greatest service for him. He begs it to flash opium from its wings over the head of his sweetheart's mother. The result would be a sound sleep for the mother and an undisturbed night for the lovers. Many is the time the mother has interrupted a cosy tête-à-tête:

Oft hatte meinen Küssen
 Sie Amor zugebracht,
 Diesz Glück musz ich vermissen,
 Die strenge Mutter wacht.¹⁾

Here again we recognize the "wachsame Mutter" motif. This is probably the most characteristic of all anacreontic motifs, as it implies the whole idea of forbidden love. The motif, as presented here, is practically a paraphrase of the same idea in Lyde, except that in this poem the girl does not aid and abet her lover quite so obviously. With the exception of the invocation the whole poem is composed of nothing but love scenes. The expressions which had become trite even before Goethe began to borrow them appear in every line. He refers to "Götter", "Mädgen", "Schäfer", "verlangen", "Seite", "Auge", "Lust", "neidisch", "fühlbar", "Brust", "Küsse", "Amor", "Glück", "strenge Mutter", "Abend", "einschlafen", "Liebe", "warm", and "gierig". Annette's name is mentioned for the third time. By and large the poem can be rated as "rein anakreontisch".

1) Goethe: Werke, III; 200, 13-16.

Pygmalion, eine Romanze.

Here Goethe has turned his talent to a variation of the Pygmalion myth. According to Greek mythology, Pygmalion was a sculptor-king of Cyprus who carved out of ivory a statue of a maiden, which Aphrodite endowed with life.¹⁾ The subtitle, "a romance", makes it clear, which part of the myth Goethe is going to stress.

The first line sets the tone of the story:

2)
Es war einmal ein Hagenstolz.

We are told of the hero's occupation, sculpting, only in the third line. This surprising interest in Pygmalion's marital status leads the reader to suspect anacreontic treatment of the old theme and this is exactly what he gets. We learn further that sculpting is more than his hobby; it is his whole pleasure in life. The next lines, which describe his abstinence from the bohemian round of wine, women and song, only too often associated with artists, seem to echo dismay and unbelief:

Kein junges schönes sanftes Weib
Erwärmte seine Brust.³⁾

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- 1) Oxford Companion to Classical Literature, p.355.
 2) Goethe: Werke; III; 200, 1.
 3) Ibid., 200, 7-8.

Surprisingly enough he has no sweetheart because he does not choose to have one. He considers himself too clever to be caught in a designing female's snares and too skeptical to fall for loving words:

Denn er war klug und furchte sehr
Der Hörner schwer Gewicht;
Denn schon seit vielen Jahren, her
Traut man den Weibern nicht.¹⁾

The phrase "der Hörner schwer Gewicht" (the heavy weight of the horns) may be a reference to the expression "dem Ehemann Geweihe aufsetzen", which has to do with a wife's deception of her husband. ("To horn a husband" meant to cuckold in archaic English.) Since Pygmalion does not wish to be deceived he determines to stay clear of temptation.

He is, however, by no means insensible to feminine beauty. In fact he sculpts statue after statue of female forms in wood, marble and clay. One statue is clearly his masterpiece. It excels everything that he has ever done before because in it he has crossed the demarcation line between imagination and reality. Although carved from hard, cold stone, the girl seems to be alive and soft and warm. Her beauty invites a caress:

Die hohe Brust, der weisse Arm
Lud zur Umarmung ein.²⁾

1) Goethe: Werke; III; 200, 9-12.

2) Ibid., 201, 23-24.

Her charm consists not at all of serene radiance but rather of a tempting roguishness:

Das Auge war empor gewandt,
Halb auf zum Kusz der Mund.¹⁾

But the artist would probably have done no more than quietly admire this statue, as he had done countless others, if it were not for Amor. The little god, seeing a chance to raise mischief, wounds him with one of his arrows. Immediately he becomes a slave of love, and, blind to reality, he embraces the statue passionately. He is so infatuated that he believes the statue is alive. It is only when he sees his position through a friend's eyes that he realizes his mistake:

Da trat ein guter Freund herein,
Und sah dem Narren zu,
Sprach: Du umarmest harten Stein,
O welch ein Thor bist du!²⁾

Although his friend makes fun of Pygmalion's foolishness, he does not seem to be greatly surprised at his behavior. On the contrary, he probably feels relieved that Pygmalion will now forego his hermit-like existence and become a 'regular fellow'. In fact he even promises to give him his mistress. Pygmalion agrees. So powerful is the love potion of Amor's dart that the sculptor is ready to fall in love with the first woman he sees:

1) Goethe: Werke, III; 201, 25-26.

2) Ibid., 201, 33-36.

Er glühte schon eh er sie sah,¹⁾

Apparently the girl makes him happy for the next line says:

Jetzt glüht er zweymal mehr.²⁾

Up to now the tale has been a happy (at least by anacreontic standards) story of the belated awakening of a man's desire. Now the tone changes. The poem becomes a tale of woe and a lesson for others. Pygmalion, enraptured by his newly discovered bliss, loses his head. He rushes off and marries his mistress. This behavior is completely incomprehensible to Goethe, who tries to explain it away with the words:

Man ist nicht immer klug.³⁾

The story ends on a mournful note. Beware of Pygmalion's fate. Do not live like a recluse, believing your heart steeled against feminine charms. Above all, do not be a woman-hater. In so doing, you are leaving yourself unprotected against Amor's arrows and when they hit you, you will probably be so distracted you will rush headlong into a fate worse than death. And that is marriage.

Wer wild ist, alle Mädchen flieht,
Sich unempfindlich glaubt,
Dem ist, wenn er ein Mädchen sieht,

1) Goethe: Werke, III; 202, 47.

2) Ibid., 202, 48.

3) Ibid., 202, 51.

1)

Das Herze gleich geraubt.

All precautions are in vain for there is no sure way to avoid falling in love. Goethe, tongue in cheek, cannot help remarking in graveyard humor:

Und wenn euch Amor einmal kriegt,
Dann ist es aus mit euch.²⁾

Although there is no way to keep out of love, there is one way to stay single and gay. Be a man about town. Be a Don Juan. In this way you can have the time of your life and never be caught. But if you fail to follow this advice, only misery will be your lot because:

Sonst straft euch Amor ganz gewisz,
Und giebt euch eine Frau.³⁾

To the twentieth century reader, the most interesting feature of the poem is the attitude to marriage. By eighteenth century standards marriage is purely a matter of convenience or economic necessity. A man marries to have children to carry on the family name and inherit the family heirlooms. Or he may seek a suitable match in order to use his wife's dowry to double his fortune or to set himself up in business. If he is physically attracted to his bride-to-be, so much the better. If not, it does not matter much, because he is

1) Goethe: Werke, III; 202, 57-60.

2) Ibid., 202, 55-56.

3) Ibid., 202, 67-68.

sure to find congenial company elsewhere. A young man is perfectly justified in chasing women, just because he is a man. This double morality standard existed long before the emancipation of women, in the days when a girl was to consider herself flattered if a young man so much as looked twice at her. She was always to remember that the man was lord and master. If he should make overtures which on the surface did not always appear too honorable, she was to overlook this and hope everything would work out for the best. After all, the young man, if she succeeded in marrying him, would ensure her bread and butter. Perhaps in time she could learn to be fond of him. Perhaps not.

This poem contains several of the favorite conventional motifs, chief among them being the basic element of passion. In this connection Goethe uses many words which are designed to incite the senses, as for example, "Lust", "erwärmen", "hohe Brust", "Mädgen", "Schönheit", "weich", "warm", "weisser Arm", "Umarmung", "Kusz", "Mund", "Liebe", "Glut", "glühen", and "küssen". The best single example of words carefully selected for their visual and tactile imagery is "junges schönes sanftes Weib". Like Gleim in many of his poems, in Pygmalion Goethe sets up as a model a certain way of life. Here it is even gayer and more bohemian because the hero is an artist.

In this poem too, the motif of 'Freundschaft' is touched upon. What truer friend could exist than one who would sacrifice his own mistress to satisfy a friend? Upon closer inspection the reader realizes that the friend's argument is too pat. He was probably tired of her anyway. This interpretation, although it reduces the 'Freundschaft' motif to nothing, does stress Goethe's bounding personality which insists on having its say. All the way through the poem appear incidental remarks which are unmistakably "goethisch". In addition to his 'cuckold'-image, we find his observation:

Ein Märgen, das lebendig ist,
Sey besser als von Stein.¹⁾

These remarks gain their effect from their position rather than from their astuteness. Often, as is the case with the conclusion, they are gems of incongruity. The form Pygmalion's punishment takes - a wife - is so unlike what the reader anticipates, that it leaves him dumbfounded.

Goethe's personality again shows through in the length of the moral. It is doubtful if Gleim or Uz could compose a four stanza moral that would hold the reader's attention. In summary, we can say that this poem, although anacreontic

1) Goethe: Werke, III; 201, 43-44.

in verse form, wording and basic motifs, is essentially "goethisch" in the interpretation of these motifs and in the asides. Pygmalion indeed gives promise of the more mature poet.

Die Liebhaber.

This poem tells the story of the way in which a young man wins his true love through the assistance of the dream god. A girl is lying in the arbor in the shade of purple foliage and festooning herself with twined vines. Languishing, she waits for her lover. The dream god, coming upon her as she sleeps, embraces her. The girl, believing that she is in her lover's arms, responds to his kisses. Goethe uses here the device of mistaken identity to further the plot. The dream becomes more complex and more fanciful. The girl is suddenly surrounded by people who for some unknown reason are sighing and pining for life. The symbolism becomes more involved. The crowd has fallen on its knees and is crying piteously to the girl, whose ego is flattered by so much attention. She thinks she must be a queen to

merit such veneration. But she does not mean an earthly queen, but Venus, classical queen of love and beauty. This is a true anacreontic touch.

Again the scene changes and she catches sight for the first time of the "schreckliche Sieger", who is lying cowed, like a shackled prisoner. Only the girl can release the warrior by choosing him as her lover. His courtship is hardly conventional. He does not begin by telling her how much he cares for her but tells her how much courage her presence gives him:

Da fürcht ich nicht Wall' nicht Canonen,
Nicht Tonnen, die Minen bewohnen,
Nicht Feinde, die schaarenweis ziehn,
Du sprichst nur: Entflieht! - sie entfliehn.¹⁾

But the chained victor hastens to add that he is not just a blood and thunder warrior but is also the most tender hearted lover imaginable.

Other admirers appear, speak their piece and apparently drop out of the picture. First a stodgy merchant kneels and tries to bribe the girl with furs and splendid materials, to consider his proposal:

Dich kleid' ich in herrlicher Pracht
Dann, wenn du mich glücklich gemacht.²⁾

1) Goethe: Werke, III; 203, 33-36.

2) Ibid., 204, 47-48.

His appeal to her love of fine things is unsuccessful.

Next a fop, ostentatiously decked out in velvet and brocaded silk appeals to her love of rank. He might not possess the merchant's wealth but he knows all the right people. As his wife, she will cut a fine figure when they appear at balls and concerts.

Du glänzest bey Ball und Concerten,
Du herrschest bey Spiel und in Gärten.¹⁾

The reader, as well as the girl, finds it hard to take the dandy seriously for he "kam summend, wie Käfer im May,
mit künstlichen Sprüngen herbey".²⁾

Other suitors appear. Perhaps the dream god fears that the girl is weakening. At any rate he shoves the narrator forward just as the girl stirs restlessly and calls out his name. Her lover springs forward and kisses her. She awakes in his arms and the nightmare is forgotten. The bliss of the two young people is indescribable!

Kein Pinsel mahlt unser Entzücken.
Da sank sie mit sterbenden Blicken,
O welche unsterbliche Lust!
An meine hochfliegende Brust.³⁾

The tale of the successful union is likened to the story of

1) Goethe: Werke, III; 204, 53-54.

2) Ibid., 204, 51-52.

3) Ibid., 204, 65-68.

Vertumnus and Pomona. Vertumnus was the Roman god of orchards and fruit who wooed Pomona in a succession of various forms - as a reaper, ploughman, pruner of vines, etc.¹⁾

The opening lines, which describe the setting, are particularly full of sensuous images and deserve to be quoted because they demonstrate probably the point of greatest influence of the anacreontic in Goethe's language:

Mein Mädchen im Schatten der Laube
Umhangen von purpurner Traube
Bekränzte mit Rebenlaub sich
Und wartete schmachend auf mich.²⁾

Here as in the poems of Gleim and Uz the setting is not described in great detail. Granted that mention of a tree is almost indispensable, the reader is not told what kind it is. Just to talk of foliage is not enough. There have to be purple clusters of grapes to catch the eye and suggest bubbling wine. Goethe is indeed very much under the spell of the anacreontic tradition when he can conventionalize nature like this. He uses nature in this poem as a stage manager would a prop in a drama. It is necessary to introduce the story and it is very pretty to glance back at now and again. It is, however, not an appreciation or even an understanding of nature. At this stage in Goethe's develop-

1) Oxford Companion to Classical Literature, p.448.
2) Goethe: Werke, III; 202, 1-4.

ment, beauty of nature takes second place to beauty of women.

The beginning and end of the poem abound in conventional expressions. Just a few of these are "Schatten der Laube", "Traube", "Rebenlaub", "schmachtend", "umarmen", "küssen", "Wange", "glühen", "Verlangen", "Brust", "Entzücken" and "sprüde". Upon seeing these same words again and again the reader feels that this has all been said before. The description of the crowd is, however, worthy of note:

Schnell war sie von Leuten umgeben,
Die schmachteten seufzend nach Leben,
Und harreten zitternd aufs Glück
Von einem beseelenden Blick.¹⁾

This passage could have been written by Novalis, Tieck, Brentano or practically any of the German Romanticists. It might be interesting to compare the two movements very briefly, stressing their common features. The very subject matter, which the Anacreontics made their own, limited them, whereas the Romanticists twisted the same theme in endless ways. Both were, however, opposed to the world of everyday affairs; both set up a world of their own. The anacreontic and the romantic tradition both represented a revolt against intellectualism, the first against Gottsched's literary dictatorship, the second against the Rationalism

1) Goethe: Werke, III; 203, 17-20.

of the Enlightenment and the imitation of Classicism. Both emphasized the emotional aspects of the human personality at the expense of the logical faculties.

The allegory-like quality of Die Liebhaber is as evident as it was in Ziblis. We are told that the girl is Annette:

Da saugte mit athmenden Zügen
Annette das grösste Vergnügen
Der Träume, die Mädchen erfreuen,
Vom Munde des Göttlichen ein.¹⁾

We can presume that the young man is Goethe. The 'Traumgott' is not so easy to classify. It might be a dream phantom of the fiery, impatient Goethe who wants to speed up his love affair. Or it may simply be Amor conceived as the well-meaning, powerful assistant who furthers the cause of true love.

The whole conception and language of the dream bears Goethe's mark, although the dream setting was well liked by the Anacreontics. The latter fail, however, to place the reader inside the dream, so to speak, as Goethe does here. His characterizations are remarkably astute and amusing. All in all, the poem is a successful blend of anacreontic setting and sincere feeling. Goethe does not disguise the heroine

1) Goethe: Werke, III; 203, 13-16.

under such names as 'Phyllis' or 'Doris' but calls her "mein Mädgen" or directly by her own name. It may well be that this poem was inspired by Goethe's jealousy of Annette's behavior toward the young men who dined in her parents' house.

Annette an ihren Geliebten.

This little poem is noteworthy chiefly because it is the oldest in the collection.¹⁾ Goethe reports a meeting between Doris and Damöt. Both soon become starry-eyed and seem oblivious to their surroundings. But they obviously know what they are doing for they stop billing and cooing long enough to look around to see if the girl's parents are awake. No one is stirring. The coast is clear. They dash off and here the narrator discreetly breaks off with the coy remark:

Und da sie niemand sahn,
Geschwind - Genug sie machtens, wie wirs machen.²⁾

1) Goethe: Werke, III; 359.

2) Ibid., 205, 5-6.

There can be little doubt that this roguish insinuation refers back to the title and implies a comparison between the two sets of lovers, Doris and Damöt, and Annette and Goethe.

The reader recognizes this coyness as a sample of anacreontic 'emotion'. Even at a cursory glance the attitude to love and life strikes him as being insincere. The characters are playing their way through life instead of living it. But even their play is not whole-hearted. The exaggerated situations, (of which there are many), do not appear melodramatic, as they would if the characters threw themselves into their roles, simply because the young men and their lady loves cannot sustain one mood very long. They tire quickly and want to play something else. This is not emotion but exploitation of feeling on the part of the anacreontic writers. Their aim, as is Goethe's here, is to shock the unsuspecting reader. When all is said and done it is doubtful how well they succeed. Probably not more than a few twentieth century readers would raise an eyebrow at the insinuations implied in anacreontic poetry generally and at this poem in particular. The world has always had a ready, if limited, market for the risqué since everyone likes to think himself more daring and adventurous than he really is. In this respect the more

extreme examples of anacreontic poetry can be said to be escapist literature.

Annette an ihren Geliebten is interesting when considered as part of the process of Goethe's development but is of little literary value otherwise. The 'wachsame Mutter' motif, the insinuations and the language are all conventional. It can be safely said that it contains nothing purely 'goethisch'.

an einen jungen Prahler.

Goethe addresses this rebuke to a young man, with whom we assume he was personally acquainted, although we are not told this specifically. The young man in question, as both the opening line and the title prove, is a braggart. He has even boasted to the narrator about his attraction for women, and particularly about the favors he has won from Phillis:

Dir hat, wie du mir selbst erzählt,
Es nie an Phillis Gunst gefehlt.
Du sprichst, dir hab sie viel erlaubt,

1)
Und du ihr noch weit mehr geraubt.

Now, rumor has it, he has brought her "in die Wochen". No matter what he does, he will always be suspected of being the child's father. The last line stays completely within the bounds of good taste and yet expresses worlds of contempt:

2)
Wärst du nicht gar zu klein!

Goethe is saying that a person would have to be pretty small to be capable of such a mean trick.

Although Goethe disguises the girl's name under the conventional 'Phyllis', this poem is decidedly unanacreontic. Anacreontic poetry claims no other motive than amusing the reader. The chief purpose of this poem, however, is not to amuse but to reprove. It expresses no sensual delight and none of the conventional motifs. Even the words themselves do not carry the connotation which is associated with the typical anacreontic word stock. Nor is the attitude to love conventional. This is a serious situation and is treated in a serious tone, without the slightest trace of humor. Love is not frivolous as in An den Schlaf. Neither is it playful as in Annette an ihren Geliebten. It involves rather the observance of a standard of ethics

1) Goethe: Werke, III: 205, 1-4.

2) Ibid., 205, 9.

which is part and parcel of our society. This is the view of respectable citizens of Leipzig or anywhere else.

Madrigal

The title Madrigal suggests that a short amatory poem is to follow. In this case, however, Goethe is applying the word in the musical sense of a part song for several voices. Although the piece consists of only a question and answer, the reader is captivated by its grace and wit. The girl remarks that she has just seen handsome Olind. In fact, she adds, she stopped short to gaze at and admire him. This is not just a young girl's fancy, she maintains, because anyone else would have done the same. She then asks her friend if he feels annoyed because she looked at another man.

At this point the reader asks himself why the girl began this conversation in the first place. Perhaps she has a guilty conscience and is trying to justify her behavior both to herself and to the young man. Or possibly she relates the incident just to make her sweetheart jealous.

If the latter interpretation is correct, the incident may well be based on a real event. We know from Goethe's letters that Annette loved to tease him like this.

Instead of rebuffing her, the young man turns the whole incident into a joke. He claims that he is never jealous, no matter how often she praises handsome men. He does not take her words seriously for if she loved only handsome men, as she claims, she would never have loved him:

Denn liebest du die schönen Leute,
Sprich, hättest du mich je geliebt?¹⁾

Goethe must be sure of Käthchen's love if he can let himself be the butt of his own jokes. Although the theme of love identifies this poem as anacreontic, its allegorical quality sets it far above the love poems of Gleim, Uz or Götze. An allegory must be built on a real situation. This element of a factual basis, which underlies the action, is entirely lacking in the works of the Anacreontics. It gives the poem a personal touch even though Goethe dresses the story in such conventional words as "Mädchen", "Geliebter", "Herz", "fühlen", "Mund", "Schönheit" and "lieben".

1) Goethe: Werke, III: 206, 9-10.

Das Schreyen. Nach dem Italiänischen.

This little poem depicts an event in a typical anacreontic love scene. The narrator follows his sweetheart into a grove where he can embrace her unobserved. But the girl demands that he leave her alone, and threatens to scream if he does not. Not believing her protestations for a minute, the young man raises his voice and vows to kill the first person who disturbs them. His strategy achieves the response which he expects. The girl signals him to hush so that no one may hear him:

Still, winkt sie lispelnd, Liebster, still,
Damit dich niemand hört.¹⁾

Here we recognize the motif of the coy girl as in Kunst, die Spröden zu fangen and in Lyde. Her behavior does not fool anyone, especially not the young man. He interprets it, and rightly so, as a 'go ahead signal' and the reader assumes that he does just that.

As the subtitle indicates, this poem is not Goethe's own, but an adaptation from the Italian. It embodies no important thought and, apart from illustrating Goethe's skill in transposing ideas from one language to another,

1) Goethe: Werke, III; 206, 7-8.

it reveals little of the developing poet. It is conventional through and through and features the secluded rendezvous in a grove:

Jüngst schlich ich meinem Mädchen nach,
Und ohne Hindernisz
Umfasst' ich sie im Hayn.¹⁾

Madrigal. Aus dem Französischen.

This little poem re-introduces the narrator in the role of omniscient observer and moralist as in Ziblis and Lyde. He cites the sad case of Climene who lives in constant fear of the day when her lover Hymen will demand the consummation of their love. The narrator claims that he foresaw the whole situation and offered advice, which, if followed, would have solved everything:

O, hätte sie längst meinem Rath geglaubt;
Sie hätte jezt nichts mehr zu sorgen.²⁾

This poem, like Das Schreyen, is not Goethe's own, but a

1) Goethe: Werke, III; 206, 1-3.

2) Ibid., 206, 4-5.

free translation from one of the love poems of la Sablière.

Like the poems of Gleim and Uz it tries to reproduce the classical world, as seen through anacreontic eyes, by using classical names. According to Greek mythology Clymene was the mother of Phaethon.²⁾ Hymen was the Greek and Roman

god of marriage. This madrigal and the next are taken from a collection entitled Élite de poésies fugitives³⁾ and are interesting chiefly because they prove that Goethe was acquainted with the anacreontic poetry of other countries besides Germany.

Madrigal. Aus dem Französischen des Herrn Voltaire.

This little poem is based upon the axiom 'A little truth often underlies the most monstrous lies':

Auch in die allergrößte Lügen
Mischt oft ein Schein von Wahrheit sich.⁴⁾

1) Goethe: Werke, III; p.360.

2) Oxford Companion, p.112.

3) Goethe: Werke, III; p.360.

4) Ibid., 206, 1-2.

The narrator recounts a particularly vivid dream he has just had. He dreams he is elevated to the rank of king. Feeling that now perhaps he might be worthy of his sweetheart's love, he throws himself at her feet and boldly declares his feelings. The dream ends. Yet not everything has been imagination. His realm and power are gone but his newly won love remains.

This charming little poem, originally by Voltaire, is built on the favorite anacreontic device of the dream in which the lover and his true love are united. As in Die Liebhaber the young man woos the girl in his sleep and awakes to find his dream has become reality. Madrigal also expresses the motif of 'Sichbescheiden' (satisfaction¹⁾ with simple things), as does Gleim's Anakreon. The narrator does not wish for wealth or position and is not unhappy when these vanish. The moral of the story is: love is worth more than anything else in the world.

1) Dt. Nat.-Litt., vol.45, pt.I, p.207.

An meine Lieder.

This poem marks the conclusion of the 'Annette Lieder'. In it, the most recent of the seventeen poems, Goethe looks back not only at the earlier poems but also at his three years in Leipzig. He realizes that his love for Käthchen Schönkopf, no matter how sincere, can never be fulfilled, for he must soon leave Leipzig. As he addresses his poems as they lie in front of him, the familiar lines conjure up recollections of the times he and Käthchen spent together. He loves the poems, not because they are his own creations, but because they are "Zeugen meiner Fröhlichkeit".¹⁾ In retrospect these days appear as wonderful as the spring-time, even though we know from Goethe's letters that they contained their share of disappointment as well. He sincerely regrets parting and realizes that such happy days will probably never return:

Ach sie kömmt gewisz nicht wieder,
Dieser Tage Frühlingszeit.²⁾

He foresees that his friend Behrisch, "der Freund der Scherze", will soon depart.³⁾ A further note of melancholy

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- 1) Goethe, Werke, III; 207, 2.
 2) Ibid., 207, 3-4.
 3) Ibid., 207, 5.

creeps in as Goethe sees the circle of friends breaking up. He is thinking particularly of Behrisch and wondering if he may not be sorry to leave Käthchen as well as his friend Goethe:

Ach, dasz auch vielleicht diesz Herze
Bald um meine Liebste weint!¹⁾

But unhappiness cannot last forever. After the first grief of parting is over, Goethe hopes, Käthchen may be reminded of the joy they shared together whenever her eye falls on these songs written in her honor. Time will wipe out the unpleasant memories and leave only the gay ones.

An meine Lieder shows no trace of anacreontic influence. To be sure, Goethe uses such words as "meine Liebste", "Herze", "Auge" and "Freuden", but he uses them in their dictionary sense. There are no hidden undertones of meaning. He says what he feels. He does not try to hide his regret of parting under a veneer of frivolity. Neither does he resort to any classical images nor disguise the characters under mythological names. All the conventional motifs are absent. There is no coy girl, no stern mother, and no bold lover. Although the earlier poems with their classical allusions may be more intellectual and more polished,

1) Goethe: Werke, III; 207, 7-8.

An meine Lieder is more sincere. Goethe probably realized that all the feeling in this poem would be stifled if he were to treat it along conventional lines.

CHAPTER VI

NEUE LIEDER.

Was hilft es mir, dasz ich geniesze?
Wie Träume fliehen die wärmsten Küsse,
Und alle Freude wie ein Kusz.
---Das Glück, by Goethe.

Wolfgang Goethe had never been able to boast of a hardy constitution. Even in Leipzig he had been seriously ill several times. One morning he awoke to find himself haemorrhaging badly. His friends nursed him devotedly. Although he had passed through the worst of the illness, he was still far from well when he returned home to Frankfurt and was soon confined to bed again. His chief pleasures during this 'imprisonment' were sketching, composing, reworking older poems and probing the principles of art. He turned for help to the well read and highly educated Friederike Oeser, with whom he had fallen in love while studying painting from her father. Goethe was a welcome guest at Professor Oeser's country house in Dölitz and he often called in for a visit while on short trips. Goethe sent Friederike a manuscript collection of his own poems and told her of another collection which was to be published under the title Neue Lieder. Goethe's friend Bernhard Theodor Breitkopf had set the poems to music and could easily have them printed in his father's printshop.¹⁾

Let us now examine these poems to determine whether they still contain anacreontic elements or whether they express Goethe's own ideas.

1) Bode, Goethes Liebesleben, p.59-60.

Zueignung.

The opening lines of Zueignung form a splendid introduction to the Neue Lieder.

Da sind sie nun! Da habt ihr sie,
Die Lieder, ohne Kunst und Müh,
Am Rand des Bachs entsprungen!1)

In this passage Goethe tells how he composed the poems which follow at the edge of the brook, where love was held dear. Presumably he is using 'brook' to symbolize a broader aspect of nature, such as forest, meadow, field and brook. He himself admits that these poems are weak in artistic effects. They represent a caprice of the moment; they were quickly conceived and quickly jotted down. He did not spend hours and days polishing each phrase until it glittered. It is just that he was young and in love; the poems simply arose in him of their own accord.

Furthermore he did not write them in order to have them published. They are to be sung by any young person who feels light-hearted and gay on a fine day in spring. As much as he would like to, Goethe cannot join the young people and share their merriment, for the after-effects of his illness still confine him to bed. As he puts it, the

1) Goethe: Werke, III; 218, 1-3.

prescribed cure is taking unfair advantage of him:

Jetzt drückt ihm diätet'sche Ruh
Den Daumen auf die Augen.¹⁾

All he can do is look at the happiness of his friends half enviously, half knowingly and lament in verse. This lament takes the form of a moral. Not so long ago he, too, was happy and in love without any thought for the future. Now, however, he has discovered that all happiness has its limits:

Hört seine letzten Lehren an!
Er hat's so gut wie ihr getan
Und kennt des Glückes Grenzen.²⁾

He is not content to stand by and see his friends sighing, singing, languishing, kissing and shouting for joy, for he can see farther than they and can discern the abyss before their feet. His friends should think of more serious things, such as marriage, if they want their happiness to continue.

Goethe can foresee his friends' reaction to his advice. They will call him a fox who has lost his ^{fable} tale in a trap and now would like to see them cut off theirs. The fable does not fit completely, assures Goethe, because his intentions are of the best. He wants only to warn his friends against falling into the same trap. The reader assumes that by the word 'trap', Goethe means the unhappiness and trouble brought

1) Goethe: Werke, III; 219, 11-12.

2) Ibid., 219, 16-18.

about by an excess of love and life.

The tone of the poem is strongly didactic. It is noteworthy, however, that Goethe does not dwell for long on the young people's short-comings but suggests a positive ideal at which they can aim. Combined with the moral advice is a good deal of humor. Goethe is fond of making fun of himself and minimizing his emotions. As he watches his friends enjoying themselves his eyes become moist, but not too moist:

Halb scheel, halb weise sieht sein Blick
Ein biszchen nasz auf euer Glück
Und jammert in Sentenzen.¹⁾

The theme can hardly be called anacreontic. In fact it is just the opposite because it decries all the excesses in which the Anacreontics delighted. Goethe pictures nature in the conventional manner. He advises his friends to shun meadow, brook and sunshine and all the associations of unchecked exuberance which they call to mind. It is conventional, too, that he wants the group to sing his songs.

Zueignung is characteristic of the majority of the poems in the Neue Lieder. They are less frivolous in tone and more reflective in mood than the 'Annette Lieder'. Several

1) Goethe: Werke, III; 219, 13-15.

of them are didactic but the moral is not an anacreontic appeal for sensual pleasure but for a balance between intemperance and abstinence in all things.

Neujahrslied.

Goethe wrote the poem Neujahrslied for Anna Katharina Schönkopf on December 30, 1768.¹⁾ He himself sets the tone of the poem when he says that he wrote it in a moment of foolishness: "Das Neujahrsliedhabe ich in einem Anfall von groszer Narrheit geschrieben und zum Zeitvertreibe²⁾ drucken lassen."

In various poems of the 'Annette Lieder' Goethe assumes a variety of roles. In Ziblis and Lyde he appears as a story-teller and moralist, in Kunst, die Spröden zu fangen and Pygmalion as a Don Juan, and in Annette an ihren Geliebten as a young lover. In this poem, in contrast, he

1) Goethe: Werke, III; 363.

2) Ibid., 363.

assumes the guise of a pedlar who is hawking his wares at the market on fair day. Since it is the beginning of the new year, he is selling resolutions which he claims, will fit everyone whether rich or poor, young or old:

Wer kömmt! Wer kauft von meiner War!
Devisen auf das neue Jahr,
Für alle Stände.¹⁾

In a loud voice he praises the properties of these ready-made resolutions. Even if it should happen that he can not offer advice to one particular individual, the rest of his resolutions will fill the needs of hundreds of people. Goethe accentuates the idea of the mass production of his resolutions by comparing them to a glove which will fit twenty hands:

Und fehlt auch einer hie und da,
Ein einz'ger Handschuh paszt sich ja,
An zwanzig Hände.²⁾

His first piece of advice is directed to young people in their teens who are experiencing love for the first time. They 'tändeln' and in their innocence, are satisfied with kisses. After a year's experience, however, they will become more astute and will demand more.

The next resolution applies to young people who are already better acquainted with the ways of Amor (Amors

1) Goethe: Werke, III; 208, 1-3.

2) Ibid., 208, 4-6.

1)
Wegen). Goethe expresses anxiety about the abandon with which they are carrying on their love affairs. Now is the time, he advises, to let themselves be ruled by reason before it is too late.

The newly married couple are the next to receive his counsel. They should not let jealousy come between them for it brings with it nothing but pain and will make their marriage a burden.

Fourthly, Goethe counsels the newly bereaved widower not to dream fondly of joining his wife in death. This is after all the faint-hearted approach to his problems. He can easily find what he is lacking and what will torment him, i.e. love, right here on earth, if only he will stop grieving and look for it.

In the next stanza, which is probably the most humorous in the poem, Goethe addresses misogynists. Such woman-haters ought to let wine leighthen their spirits. If in the process the wine should make their heads heavy, that is nothing compared to the 'headaches' of an "Ehetropf" (hen-pecked husband).

Zwar Wein beschweret oft den Kopf,
Doch der tut manchem Ehetropf
Wohl zehnmal weher.²⁾

1) Goethe: Werke, III; 208, 13.

2) Ibid., 34-36.

The last stanza is, fittingly enough, Goethe's own resolution for the coming year. He asks Providence for many a merry song which may please others as well as himself. If the girls will join in singing with him, all his wishes will be fulfilled:

Der Himmel geb' zur Frühlingszeit
 Mir manches Lied voll Munterkeit,
 Und euch gefall' es.
 Ihr lieben Mädchen singt sie mit,
 Dann ist mein Wunsch am letzten Schritt,
 Dann hab' ich alles.¹⁾

The most obvious anacreontic feature in this poem is the reference to Amor in his role of the god of love. Conventional too, are the insinuations implied in the first and second pieces of advice which Goethe supplies. The line "before it is too late"²⁾ has an especially ominous ring in its vagueness. The idea of having girls sing the poet's songs is also conventional. The poem as a whole is humorous and in places true to life, but is not to be taken seriously.

1) Goethe: Werke, 209, 37-42.

2) Ibid., 208, 18.

Der wahre Genusz.

Der wahre Genusz had an interesting origin. Goethe was motivated to write the poem by some remarks which his friend Behrisch had made about his employer, Prince Leopold Franz von Anhalt-Dessau, whose licentiousness had won him a certain notoriety. At this time Behrisch was the tutor¹⁾ of the prince's natural son. In this poem Goethe contrasts the prince's dissolute love life with his own true love for his sweetheart. Since Goethe sent the finished poem to Behrisch in December 1767, we conclude that he is referring to Käthchen Schönkopf.²⁾

In the first version of the poem, Goethe addressed the prince with the apostrophe F~~**~~. When Behrisch objected to this form of address and suggested that he remove the phrase, Goethe refused, accusing Behrisch of "exaggerated delicacy."³⁾ Three months later he changed his mind and asked Behrisch to substitute the word "Freund" for "Fürst" in his copy.

Goethe's criticism of the prince's love affairs is highly constructive. In the first four stanzas and the last

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- 1) Gräf, Goethe über seine Dichtungen, vol.7, p.14, n.6.
 - 2) Goethe: Werke, III; 363.
 - 3) Gräf, Goethe....Dichtungen, vol.7, p.14.

stanza he gives him five pieces of advice. Firstly, the prince must abandon the idea that money will buy anything. It may buy the allegiance of the mob but this is just outer appearance; it will not buy a woman's heart. Goethe maintains that one must offer sincere love if that is what one hopes to receive in return. Besides resisting venality in others, the prince must guard against sensuality in his own nature. Above all he must not forget his superiority as a human being. Sensuality can be expected from animals as it is part of their instinct but man, through his intellect, is able to visualize a higher relationship at which he must aim. Goethe makes this clear by saying that man must refine sensuality:

.....verliere
 Den Vorzug eines Menschen nie!
 Denn Wollust fühlen alle Tiere,
 Der Mensch allein verfeinert sie.¹⁾

What is 'refined sensuality'? It is passion which is controlled by reason and which recognizes certain barriers.

Goethe's third piece of advice has to do with these restrictions on passionate love. The reader is surprised to discover that in this poem Goethe does not uphold the tradition of free love as he did in the majority of the poems in the 'Annette Lieder'. In Der wahre Genuss he

1) Goethe: Werke, III; 210, 17-20.

maintains that moral precepts are not stuffy vestiges of by-gone days but guide posts to the individual's happiness. One should not feel exasperated by these laws because after all they do not hinder one's enjoyment of life. In fact, they may save the individual many trying situations because they distinguish between love which is worthy and that which is not:

Lasz dich die Lehren nicht verdrieszen,
 Sie hindern dich nicht am Genuss,
 Sie lehren dich, wie man genieszen
 Und Wollust würdig fühlen musz.¹⁾

Fourthly Goethe advises the prince to think seriously of restriction or retrenchment in matters of the heart. Only one woman should claim his affections. If her love is sincere, a bond of tenderness will unite them in place of a religious vow. This very lack of constraint will emphasize the depth of their love for each other and will draw them closer together. Lastly Goethe reverts to the idea that passionate love is preferable to crude sensuality. The prince should not be satisfied by external beauty but should select a woman who is beautiful of body and soul, as is Goethe's Annette.

At this point the reader may ask: On what grounds does Goethe feel justified in delivering a moral lecture to

1) Goethe: Werke, III; 210, 21-24.

someone else, especially to a haughty prince? In Don Juan fashion he replies that he knows what he is talking about, since he has followed his own advice with the happiest of results:

Ich, der ich diese Kunst verstehe,
Ich habe mir ein Kind gewählt,
Dasz uns zum Glück der schönsten Ehe
Allein des Priesters Segen fehlt.¹⁾

Following this burst of self-conceit, the poem develops into a eulogy of Goethe's relationship to Käthchen Schönkopf. Both love one another passionately and make each other completely happy. They do not require extravagant displays of affection but find pleasure in simple, everyday expressions of love. Mutual respect forms the basis of their union; passion is checked by reason. Returning to his original theme, Goethe strongly suggests that the prince follow his example. If he does, Goethe guarantees that he will experience heaven on earth.

When this poem is compared to some of the shorter ones of the 'Annette Lieder', the originality of its thought appears at once. The poem is centered around Goethe's experience, although it is difficult to say whether completely or only in part. Definitely unanacreontic are the ideas of restricting passion and refining basic drives into mutual

1) Goethe; Werke, III; 210, 37-40.

respect and affection. The frivolity associated with anacreontic poetry as a whole and which appears in many poems of the 'Annette Lieder', is lacking here. Even the word "Wollust" which was so loved by the German Anacreontics takes on a new meaning in Goethe's hands. If this word is translated as "voluptuousness" or "sensuality", the poem does not make sense. By using the word in the sense of passionate love, Goethe removes many of the derogatory connotations associated with it.

There are very few features in the poem which can be classed definitely as anacreontic. The first of these, the delight in descriptions of the female form, is reminiscent of the poems of Gleim and Uz. It is easy to imagine the sly twinkle in young Goethe's eyes as he writes:

Ich bin genügsam und geniesze
 Schon da, wenn sie mir zärtlich lacht,

 Und mir, bei halbgeraubten Küssen,
 Den sonst verdeckten Busen zeigt.¹⁾

The second conventional feature is the triple reference to "Jüngling". This feature may be regarded as paralleling the anacreontic custom of addressing the heroine of the poem directly. The motif of love which cannot be bought or sold clearly reveals the influence of the poetry of the day.

1) Goethe: Werke, III; 211, 49-50, 55-56.

Goethe, however, varies the idea slightly as he says:

Gold kauft die Zunge ganzer Haufen,
Kein einzig Herz erwirbt es dir;
Doch willst du eine Tugend kaufen,
So geh und gib dein Herz dafür.¹⁾

These lines, particularly the last one, bring out the idea of mutual affection of a more lasting nature than the love which the Greek master and his imitators praised.

The tone on the whole is too didactic to make reading enjoyable. The poem is, however, evidence of Goethe's gradual swing from the anacreontic tradition to his own ideas expressed in his own way. Here he is using anacreontic motifs as a support for his own ideas. Although it is difficult to ascertain how far the advice which Goethe offers in this poem mirrors his own experience, the reader is able to understand Goethe's personality better through this poem than any of the ones in the 'Annette Lieder'.

1) Goethe; Werke, III; 209, 5-8.

Die Nacht.

The theme of this poem may be summarized as follows. The nature lover would gladly renounce the beauty and stillness of nature for one night with his beloved. At first glance this theme seems to be thoroughly anacreontic. But when compared to the poems of the Pseudoanacreontics and the German Anacreontics which deal with both nature and love, a basic difference is noticeable. In the anacreontic tradition all nature works together to introduce and sustain the mood of love and most love scenes are depicted against a natural background. In Die Nacht, however, nature and love are at odds. Nature stirs feelings within the young man which are entirely different from those created by memories of his sweetheart. Although the lover appreciates the multiplicity of emotions which the night arouses in him, this is not enough and even while experiencing them, he is yearning for his loved one.

This feeling for nature merits closer inspection. The young man has just left his sweetheart's house and is returning home through the deserted forest. Above him the moon breaks through the tree tops. The birches seem to bow their heads and the sweetest fragrances sift through the air. Suddenly a shudder pierces his innermost being

and a murmuring, which arises from the woods, fills his heart and stirs his soul. There can be no doubt that this is genuine appreciation of nature. In the first version which Goethe wrote of this poem, this mood mounts up into a tension which is not resolved and which awakes in the reader an ill-defined sense of fear:

Schauer, der das Herze fühlen,
Der die Seele schmelzen macht,
Flüstert durchs Gebüsch im Kühlen.
Welche schöne, süsse Nacht!¹⁾

In the revised version of this poem which Goethe included in his collected works under the title Die schöne Nacht, the fear and awesomeness of these lines has given way to joy. Nature is interpreted as friendly and peaceful and the overall mood is one of cheerfulness.

Wie ergötz' ich mich im Kühlen
Dieser schönen Sommernacht!
O wie still ist hier zu fühlen,²⁾
Was die Seele glücklich macht.

Although Goethe has introduced his own interpretation of nature into this poem, he still relies on conventional expression to a degree. Following the anacreontic custom he personifies the various aspects of nature with conventional names:

Luna bricht die Nacht der Eichen,

1) Goethe; Werke, III; 212, 9-12.

2) Goethe; Werke, I; 29-30, 9-12.

1)

Zephyrs melden ihren Lauf.

His reference to incense in the following lines reminds the reader of Anacreon's description of myrrh and fragrant salves and the Pseudoanacreontics' delight in spikenard.

Und die Birken streun mit Neigen
Ihr den süßten Weihrauch auf.²⁾

All in all, Die Nacht is a genuine nature poem. The reader tends to overlook the anacreontic touches because they are not as well integrated into the thought as a whole as in some of his earlier poems. One motif which is decidedly original and which appears again and again in Goethe's later poems is that of 'der einsame Wanderer' (the lone wanderer) who strolls by himself out in the open air:

Gern verlass' ich diese Hütte,
Meiner Liebsten Aufenthalt,
Wandle mit verhülltem Tritte,³⁾
Durch den ausgestorbnen Wald.

This passage gives the reader an insight into Goethe's position as a poet at the age of nineteen (1768). On one hand he wanted to explore nature and to find out what it meant for him, on the other he was caught up in the anacreontic tradition of treating nature as an insignificant

1) Goethe; Werke, III; 212, 5-6.
2) Ibid., 212, 7-8.
3) Ibid., 212, 1-4.

part of the pseudo-antique world. As he saw nature more and more for himself and not through the eyes of others, his expression became more and more individualized until finally he was creating new words and phrases to express sensations peculiar to himself alone.

Das Schreien. Nach dem Italienischen.

This poem is actually nothing but a reworking of Das Schreyen which appears as the fourteenth poem of the 'Annette Lieder'. The contents have not been substantially altered. The poem still presents a tryst in true anacreontic style, but in this version it is held in a forest instead of in a grove. The other changes are chiefly of an orthographic nature. For "Schreyen", Goethe now writes "Schreien"; for "trozzig", "trotzig"; for "stöhrt", "stört"; for "tödten", "töten"; and for "Mädgen", "Mädchen". These revisions from old German to modern German seem to indicate Goethe's growing dissatisfaction with the anacreontic style as a vehicle for his own ideas. In this second version of

the poem he no longer attempts to recreate an earlier age by means of archaic spelling but presents the theme as it is for what it is worth.

Schadenfreude.

The lyric poets of Goethe's day delighted in materializing the souls of people who had just died. One of the favorite shapes, which these 'reincarnated' souls manifested, was that of a butterfly. Thus in this poem a young man who has been dead only a short while flutters back to scenes of former happiness in the guise of a butterfly. Hovering over a pair of lovers, he relives the experiences of which death has robbed him and regains his carefree mood. The girl catches sight of the butterfly just as the young man's attentions have begun to frighten her. She jumps to her feet and suggests that he should try to catch the pretty creature:

Liebster, komm, ihn einzufangen!
Komm! ich hätt' es gar zu gerne,
Gern das kleine bunte Ding.¹⁾

1) Goethe; Werke, I; 35, 22-24.

In this way the girl is well rid of her amorous young man and experiences malicious joy (Schadenfreude) in foiling his hopes.

The theme of the rendezvous is typically anacreontic. The young couple is also described in a conventional fashion. The girl has twined a wreath for her hair:

Von des schönen Mädchens Haupte
Aus den Kränzen schau' ich nieder.¹⁾

The love scene might well have been taken from one of Gleim's poems as far as phraseology is concerned. Conventional, too, is the reference to the gods who watch over lovers:

Sie umarmt ihn lächelnd stumm,
Und sein Mund genieszt der Stunde,
Die ihm gut'ge Götter senden.²⁾

The tone of the poem is gracious and playful. Even after death the soul continues to play at the game of living. Now it assumes a shape which allows it to return to former haunts as though it had never passed from its body. The girl's actions are in keeping with this gracious tone. She trembles when the young man attempts to go too far, but does not raise any outcry or attempt to repulse him directly. Instead, she jumps up nimbly and suggests that the young man should direct his efforts to catching the butterfly

1) Goethe; Werke, I; 34, 8-9.

2) Ibid., 34, 13-15.

and leave her alone. The transition is accomplished smoothly without marring the delicacy of the poem.

Nature is described conventionally. Again it is entirely subordinated to love. In fact, only those places which remind the butterfly of past conquests are mentioned. Even these are described in general terms as if the author did not want to reveal any details which could be used as evidence against him:

Über Wiesen, an die Quellen,
Um den Hügel, durch den Wald.¹⁾

The poem would be a perfect anacreontic piece except for the humor it contains. This does not mean that humor and conventional treatment cannot appear side by side. They frequently do in the poems of the German Anacreontics. But more often than not, this is wit rather than humor and is brought about by manipulation of words or lines instead of descriptions of incongruous scenes. It is rarely that Gleim, for instance, creates an incident which is genuinely humorous when lifted out of the poem. In Schadenfreude, however, Goethe does just this. The scene in which the butterfly follows the movements of the lover's lips is priceless:

1) Goethe; Werke, I; 34, 5-6.

Und sein Mund genieszt der Stunde,

 Hüpf't vom Busen zu dem Munde,
 Von dem Munde zu den Händen,
 Und ich hüpf' um ihn herum.¹⁾

This passage and the unexpected turn at the conclusion, which saves the girl from the young man's advances, are an excellent example of the extra touch Goethe adds to an anacreontic theme. Schadenfreude can be considered one of the high points of the anacreontic tradition.

Das Glück. An mein Mädchen.

In this poem Goethe stops for a few minutes to consider the ways of fortune and the transitory nature of happiness. He equates happiness with a dream which vanishes when the sleeper awakes to face the real world. Goethe made this comparison clearer by renaming the poem Glück und Traum (Happiness and Dream) when he later published his collected works.

1) Goethe; Werke, I; 34, 14 and 16-18.

The reader assumes from the subtitle of the original that Goethe is addressing Anna Katharina Schönlkopf. She has often dreamed that they both stood before the altar. She was the bride and Goethe the groom. Goethe, too, dreamed of their happiness and translated his dreams into action whenever he was alone with her. Looking back on the days of their greatest joy and their deepest passion, he realizes that such happiness lasts only as long as the situation:

Das reinste Glück, das wir empfunden,
Die Wollust mancher reichen Stunden
Floh wie die Zeit mit dem Genuss.¹⁾

In a pessimistic tone he asks himself how this enjoyment has benefitted him. Now that he is no longer so happy, the memory of his former bliss torments him. If what is true of the past is true of the future, his outlook on life will be necessarily bleak, for all the joy which he will experience at some future date will be just as evanescent as his love for Annette.

This poem illustrates one of Goethe's favorite techniques. He devotes the first stanza to the situation and the second (which is also the last), to the conclusions which he draws. The keynote of the poem, the line "Was

1) Goethe; Werke, I; 30, 7-9.

hilft es mir, dasz ich geniesze?"¹⁾ reflects his relation to Käthchen Schönkopf toward the end of his stay in Leipzig when the young people had decided to remain nothing more than good friends. From his reflections Goethe wins resignation. Both thought and language are unanacreontic. The poem stands at the opposite pole to such a conventional piece as, for instance, Annette an ihren Geliebten. The second version, written forty-six years later is much freer and more revealing.

Wunsch eines jungen Mädchens.

In this poem the reader sees the world through the eyes of a young girl. Her one wish is to find a husband. Then life would be wonderful, or so she thinks, for she could forget about the drudgery of sewing and school work. As a married woman she would be in charge of a household of her own and would be her own mistress. Naturally, she would command a small army of servants who would perform

1) Goethe; Werke, I; 30, 10.

the manual labour. She would keep the chambermaids on their toes and abuse them to her heart's content:

Da kann man befehlen,
Hat Mägde, darf schmälen.¹⁾

Since her word would be final in the selection of clothes, she would demand taste and style in every stitch which the tailor took. In the afternoon she would show off her finery by strolling down the street and in the evening by dancing at fashionable balls. For the first time in her life she would not have to ask 'Papa' and 'Mama' for permission before going anywhere or doing anything:

Und fragt nicht, erst lange
Papa und Mama.²⁾

These lines sum up her naive wish. In marriage she is seeking freedom from parental restrictions, not realizing that she enjoys more freedom as a young schoolgirl than she ever will as wife and mother.

There is nothing reflective or thought-provoking in this poem. It is just an expression of the fresh, naive feeling of a young girl. As such it is realistic, and from the girl's point of view, extremely practical. She does not dream of a romantic lover who will worship her

1) Goethe: Werke, III; 213, 7-8.

2) Ibid., 213, 13-14.

every movement but for a well-to-do businessman whose wealth and prestige will make her life easier. Although this poem is one of the earliest of the collection ¹⁾, it contains no outstanding anacreontic features. Its brisk, saucy tone, combined with delicacy in form make the poem pleasant reading, but it is not to be taken seriously. The reader does, however, derive a certain satisfaction from contrasting his superior knowledge of life to the girl's naivety.

Hochzeitlied.

The epithalamium, of which this poem is an example, ²⁾ was very popular among writers of the eighteenth century. The theme of a nuptial song is believed to go back to the Roman poet Catullus (c.84-c.54 B.C.) who wrote an outstanding epithalamium for the marriage of a friend ³⁾ named Mallius.

1) Goethe: Werke, III; 363.

2) Goethe: Werke, I; 312.

3) Ibid., p.312.

The first of these is the fact that the
 system is not a simple one. It is a
 complex one, and it is not possible to
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The opening stanza describes the bridal bedroom in a fashion which is almost oriental. The pure gold of the flames of the candles shimmers with a mystic and sacred glow.

Eddying vapours of incense permeate the room:

Es blinkt mit mystisch heil'gem Schimmer
Vor ihm der Flammen blasses Gold,
Ein Weihrauchswirbel füllt das Zimmer,
Damit ihr recht genießen sollt.¹⁾

Amor is sitting in the bedroom, far from the sounds of merry-making. Like a faithful servant he is guarding the chamber in order to make sure that no serenading pranksters disturb its peace:

Im Schlafgemach, entfernt vom Feste,
Sitzt Amor dir getreu und bebt,
Dasz nicht die List mutwill'ger Gäste
Des Brautbetts Frieden untergräbt.²⁾

As the clock strikes the hour at which the guests are to depart, the bridegroom's heart beats faster. His longing for his bride's lips becomes a burning desire. As he hastens with her into the sanctuary (Heiligtum), the flame in Amor's hand dims until it becomes a little flickering night light:

Das Feuer in des Wächters Händen
Wird wie ein Nachtlcht still und klein.³⁾

The excitement increases from minute to minute. The

1) Goethe: Werke, I; 33, 5-8.

2) Ibid., 33, 1-4.

3) Ibid., 33, 15-16.

young bride trembles before her husband's caresses:

Wie bebt vor deiner Küsse Menge,
Ihr Busen und ihr voll Gesicht!¹⁾

Her former severity gives way to gentle quivering. What would formerly have been rashness on the part of the young man, now becomes his right as it is sanctified by the Church.

Again Amor appears to lend a hand. He helps the groom undress but in spite of his haste he is not half so fast as the young man. Since he is a discreet assistant and does not want to see what will follow, he holds his eyes shut, roguishly and modestly at the same time. He is content that he has contributed to the happiness of both the groom and his bride.

Hochzeitlied is the first of Goethe's poems whose subject matter is marriage and legitimate love. It is not surprising, however, that he treats it in anacreontic fashion. Such features as the description of incense which quickens the emotions and the fairy-tale setting appear in the poems of Gleim and Götze. Conventional also is the fact that the poem is narrated from the man's point of view. Only once does Goethe address both newly-weds. The role of Amor is

1) Goethe: Werke, I; 34, 17-18.

significant for it would appear that he has here assumed the duties of Hymen, the Greek and Roman god of marriage. He preserves the stillness and solitude of the bridal chamber while the newly-weds are being toasted by the guests in the hall. Later, he makes the couple welcome and accommodatingly snuffs the candle he is carrying. In the first version of the poem, he was described as bearing a torch, a typically anacreontic touch. Here, as in other poems in the collection, his aim is to encourage passionate love. It is highly unusual, however, that he should be interested in love in marriage as this was generally considered too serious for him. Even in this atmosphere of sanctity, Amor's roguish nature reveals itself as he holds his eyes shut, grinning broadly, no doubt, all the while.

Hochzeitlied contains several individual touches blended with the conventional features and has more body and a greater feeling of suspense than the average anacreontic poem. As a whole, however, the poem impresses the reader as being conventional. There is no doubt that Goethe has handled a dangerous theme skilfully. This poem and others in the collection which combine conventionality and originality make it clear that Goethe carried the anacreontic tradition to its climax.

Kinderverstand.

This poem consists of two double contrasts. The main theme is a contrast between the attitudes to love of young people in the city and those in the country. Goethe further subdivides this theme by considering the contrast in attitudes between the boys and the girls in each area. The boys in the city mature quickly as far as knowledge of sex is concerned. In the midst of large numbers of people they read and hear more and often know more at twelve than their fathers did on their wedding days:

Und mancher ist im zwölften Jahr
Fast klüger, als sein Vater war,
Da er die Mutter nahm.¹⁾

The girl who grows up in the city wants only to be admired. With this end in view, she cultivates affected manners and dresses ostentatiously. Obsessed with her own appearance, she becomes its victim, for her pride and conceit drive away her natural instincts for love:

Der Stolz verjagt die Triebe
Der Wollust und der Liebe.²⁾

On the other hand, life in the country is much more

1) Goethe: Werke, III; 214, 7-9.

2) Ibid., 214, 14-15.

serious. At an early age the boys must think of earning a living in the fields. After working steadily for twelve or fourteen hours, they are too tired to pay much attention to the girls. Besides, they are rather stupid and do not know what they are missing. What they do know, does not intrigue them:

Wer von der Arbeit müde,
Lässt gern den Mädchen Friede.
Und wer noch obendrein nichts weisz,
Der denkt an nichts, den macht nichts heisz;
So geht's den Bauern meist.¹⁾

Country girls, too, must work long hours to earn their bread, but their work does not exhaust them physically. It is only natural that they should think of the boys and dream of happiness in marriage. Nor are resourceful farm girls content to day-dream about marriage and wait for the farm hands to propose. Taking matters into their own hands, they often prod the young man into doing what they would never think of, if left to themselves:

Oft stossen schöckernd Bräute
Den Bräut'gam in die Seite.²⁾

The poem consists entirely of reflections. Goethe relates facts, or rather observations. These observations have led him to conclude that city girls are vain, whereas

1) Goethe: Werke, III; 214, 23-27.

2) Ibid., 214, 32-33.

country girls are strong-willed, and that farm boys are too tired and ignorant to be able to match the city boys' experience. It would seem that the good and bad qualities of both city and country are fairly evenly balanced. Goethe does not state any moral or call for any changes as he does in Der wahre Genusz. The contrast, as he presents it, is full of humor and does not make too serious an impression on the reader.

The foremost anacreontic feature of this poem is the contrast between city and country. Goethe has, however, not carried it out to its conventional conclusion by calling for a return to nature after the style of Rousseau, Gleim and Uz.

Die Freuden.

In this poem Goethe turns from such feelings as love and happiness to concrete objects. The first lines express his delight in the sight of a dragonfly. As the beautiful insect flutters around a spring, the rays of the sun are reflected in its wings and in the sparkling water. Its

translucent wings seem to glisten now red and blue, now blue and green. In fact, the colors change and blend so quickly, that the dragonfly reminds Goethe of a chameleon:

Bald dunkel und bald helle,
Wie ein Chamäleon;
Bald rot und blau, bald blau und grün.¹⁾

The beauty of the shimmering tints draws Goethe like a magnet. He will not be satisfied until he can hold the insect in his hands and examine it in detail. The little creature flits from stalk to stalk over the still meadows, unaware of the danger which threatens it. Great is the poet's elation when he catches it, but even greater is his disillusionment when he discovers that what shimmered in all the colors of the rainbow afar off is only a dull blue when close at hand:

Da hab' ich ihn!
Und nun betracht' ich ihn genau,
Und seh' ein traurig dunkles Blau.²⁾

Goethe realizes that this incident of the dragonfly is symbolic of many of the actions which cause us disappointment. He admonishes therefore that one ought not examine in detail that which gives joy as a whole:

So geht es dir, Zergliederer deiner Freuden!³⁾

There exists a danger in dissecting individual aspects

1) Goethe: Werke; III, 215, 4-6.

2) Ibid., 215, 11-13.

3) Ibid., 215, 14.

of one of nature's marvels. The joy in beholding is often offset by the discovery that what is beautiful as a whole is not beautiful considered detail by detail. In other words, the sum of the whole is not made up of the sum of its individual parts. The very impression made by the whole is in itself an extra quality. The conclusion is without doubt based on Goethe's personal experience. He is capable of observing nature in great detail and yet not losing sight of the whole. The narrator of the poem may well symbolize the naive impatience of youth. As soon as he finds something beautiful he wants to be active, to take it apart. He is not content to enjoy the overall effect, as contemplation comes only with age and experience. The same thought is expressed in the saying, 'distant fields look greener' and in the tales about windows which shine like gold.

Although the poem is unmistakably didactic, its tone is light and graceful. Another version of the poem which has been handed down is more plastic and expresses greater action.¹⁾ Die Freuden is not in the slightest anacreontic. It is one of Goethe's most delightful nature poems, as it is full of the appreciation of the little living things in nature.

1) Goethe: Werke; I, 40 and 315.

Amors Grab. Nach dem Französischen.

In this four-line poem Goethe addresses a group of girls, bidding them weep at the side of Amor's grave as he relates the sad fate of the little god. His death was caused by a mere nothing, an accident. Even though his body is lying in the grave, Goethe will not swear that he is really dead, for a mere nothing, an accident will often re-awaken him:

Doch ist er wirklich tot? Ich schwöre nicht dafür:
Ein Nichts, ein Ungefähr erweckt ihn öfters wieder.¹⁾

This idea of a re-awakening led Goethe to retitle the poem Scheintod (Apparent Death) when he included it later in his collected works.²⁾

If the reader accepts this poem at its face value, he will regard it as an example of conventional treatment of the love theme as personified by Amor. Through an accident, the little god has died, but he will rise up from the dead because the world cannot do without him, for it is he who makes the lives of young people, particularly of young girls, worth living.

Another interpretation is possible. Amor may be regarded

1) Goethe: Werke, I; 35, 3-4.

2) Ibid., 311-312.

as nothing but a symbol for love. Goethe, then, is comforting girls who are unhappy because their love affairs have come to nothing. But, he assures them, a mere nothing, perhaps a word or a smile, is all that is necessary to awaken their love again. One is never really out of love for long.

The conception of Amor, the idea of dying from love and the device of addressing the girls directly mark this poem as typically anacreontic. The theme is not original with Goethe, but is adapted from the French.

Liebe und Tugend.

In this poem Goethe inquires into the motives behind a young girl's actions. Above all he is interested in the problem why some girls are virtuous and others are not. He sets up the hypothetical example of a girl who has been trained by her mother in the three-fold absolutes of virtue, chastity and duty. When such a girl deliberately disobeys her mother's warnings and flees with increased desire into her lover's arms, she is in all likelihood acting out of

sheer wilfullness and not out of love. A rebel at heart, she exploits love as a means with which to revenge herself on her mother:

Da hat daran der Eigensinn
So vielen Anteil als die Liebe.¹⁾

As a further example, Goethe puts forward the case of a girl who has apparently absorbed the mother's teachings. How proud the mother is to see her daughter flee from the advances of young men. But says Goethe, (and the reader can almost see him shaking his head sadly), the happy mother is deceived. She obviously does not know a young person's heart, for the girl who acts prim and proper is more likely to be fickle than virtuous:

So kennt sie nicht das Herz der Jugend;
Denn wenn das je ein Mädchen tut,
So hat daran der Wankelmüt
Gewisz mehr Anteil als die Tugend.²⁾

The theme of the "strenge Mutter" who tries to teach her daughter to be a paragon of virtue is conventional.. In Lyde, Goethe has already presented the theme of the capricious daughter who rebels against her mother's moral lessons. The tone of Liebe und Tugend is probably more skeptical than any other poem of the Neue Lieder. Apparently

1) Goethe: Werke, III; 215, 7-8.

2) Ibid., 216, 13-16.

Goethe firmly believes that only a young person can interpret correctly the feelings and actions of someone the same age. This youthful know-it-all is satisfied that he has seen through the motives which often pass for love among girls. Nevertheless his observations are certainly much more penetrating than the platitudes which Gleim, for instance, put forward.

Unbeständigkeit.

Goethe devotes the first stanza of this poem to a detailed account of the situation, just as he does in Das Glück. In the second stanza, however, he does more than draw conclusions. He presents a moral.

The situation is as follows. As the swimmer stretches out his arms toward the approaching wave, the wave presses against his chest and strokes him amorously:

Auf Kiesel'n im Bache da lieg' ich, wie helle!
 Verbreite die Arme der kommenden Welle,
 Und buhlerisch drückt sie die sehrende Brust.¹⁾

1) Goethe: Werke, I; 41, 1-3.

As the frivolous wave swells on past him, another takes its place which pleases him as much as the first:

Dann führt sie der Leichtsinn im Strome darnieder,
Es naht sich die zweite, sie streichelt mich wieder.¹⁾

Here is without doubt the most striking instance of the personification of nature in the Neue Lieder. Not only is nature endowed with the form of a young girl, but also with her character traits. The wave is as frivolous as a girl is faithless. Just as the swimmer discovers how wanton one wave is and turns to the next, so the lover discovers how fickle one girl is and turns to another. Just as the second wave pleases him as much as the first, so the second girl is as much to his liking as her predecessor.

In the second stanza Goethe muses over the conclusions arising out of this comparison. How sad it is that men slur over the precious hours of life because their sweethearts have lost interest in them. The moral of the poem is: do not shed any tears over a faithless girl, but look for another, for she will be even more lovable than the first:

Es küsst sich so süsse der Busen der Zweiten,
Als kaum sich der Busen der Ersten geküsst.²⁾

The attitude to love embodied in this poem is conventional.

1) Goethe: Werke, I; 41, 4-5.

2) Ibid., 42, 11-12.

It is worth noting that a later version is more reserved, the word "Busen" having been replaced by "Lippen". Although the second stanza is strongly didactic, the mood of the poem as a whole is light-hearted and carefree. The comparison of the frivolity of the wave with the fickleness of a young girl is a new twist to a threadbare theme. From now on nature symbolism plays an increasingly prominent role in Goethe's lyric productions. The reader notices that especially water often symbolizes human character traits. This poem reminds us of one of Goethe's most beautiful poems, Gesang der Geister über den Wassern, in which he compares the human soul to flowing water. In conclusion, Unbeständigkeit can be classified as anacreontic in theme but 'goethisch' in imagery.

An die Unschuld.

Goethe dedicates this poem to innocence. Innocence, he maintains, is the most beautiful of all character traits for it is the source of tenderness:

Schönste Tugend einer Seele,

1)

Reinster Quell der Zärtlichkeit.

Innocence is an ideal which should be praised and exalted when it is evidenced, because it is attained but seldom. Even though exceedingly rare, it is not a vague, hazy state of being, but the foundation of true and lasting love. Innocence is worth much more, Goethe maintains, than the virtue which Richardson's heroine Harriet Byron vaunts in the novel Sir Charles Grandison. Innocence is in the same category as altruism; the truly innocent person does not expect any material gain from his behavior as does the puritanically virtuous Pamela in Pamela or Virtue Rewarded.

Goethe compares innocence to a small clear light which burns steadily even though a larger, more brilliant flame (i.e. passion) eclipses its glow every now and then:

Wenn ein andres Feuer brennet,
Fliehet dein zärtlich schwaches Licht.²⁾

Going further, Goethe personifies innocence as a goddess whose being is in some way bound up with nature. She appears only to the poet early in the morning, before the sun shines. He can best compare her to a fine, delicate mist which clings to the meadows in the early hours. But as soon as Phoebus, the sun, appears in his magnificence, the mist shyly vanishes:

1) Goethe: Werke, I; 35, 1-2.

2) Ibid., 35, 5-6.

Phöbus kommt, der Nebel fliehet,
Und im Nebel bist du hin.¹⁾

The mood of the poem is one of serene reflection. The poet has retired from the hustle and bustle around him to contemplate one of the eternal truths. To give his thoughts expression, he turns to nature-symbolic images rather than to anacreontic words. Even the word "Phöbus" loses much of its conventional connotation in the midst of Goethe's wonderfully clear imagery. An die Unschuld is an example of Goethe's growing skill in the symbolic interpretation of nature. The theme as a whole is definitely unanacreontic. It not only negates passionate love and in its place exalts innocence, but also embodies a genuine understanding of nature. All in all the poem can be said to be 'echt goethisch'.

Der Misanthrop.

This poem takes the form of a rhymed conversation between three men, A, B and C, who are discussing the plight of a

1) Goethe: Werke, I; 35, 15-16.

fourth man, who is not named. The reader has to rely on the title to give him a clue as to this person's identity. Like the hero of Molière's Le Misanthrope (1666), the fourth man hates mankind. Of a listless nature, he is content to sit and dream rather than taking an active part in life. Apparently he has withdrawn from society only recently, for as B's remarks indicate, he can still be moved by memories of relations with people.

The first speaker, A, describes his two chief expressions. The first denotes relaxation and satisfaction. His countenance is sunny (die Stirn von Wolken frei)¹⁾ and he seems to be at peace with the world. Suddenly every line in his face assumes a serious cast. Speaker A humorously compares this expression to that of an owl, the philosopher among the birds:

Auf einmal kömmt in Eile
Sein ganz Gesicht der Eule
Verzerrtem Ernste bei.²⁾

Speaker B, looking at the misanthrope's face, wonders what feeling has brought about the sudden transformation. He suggests that it was caused by either love or boredom. Speaker C, asserts knowingly that both love and boredom have caused it.

1) Goethe: Werke, III; 216, 2.

2) Ibid., 216, 3-5.

1)
Ach, sie sind's alle zwei.

The poem is somewhat abstract. The reader must fill in the missing details if he wants to catch its mood. The transition from cheerfulness to seriousness is skilfully recorded. No explanation for the misanthrope's scowl is really offered if one rejects the alternatives, love or boredom, which speaker B puts forward. Goethe has succeeded in catching the feeling of disappointment which everyone experiences when reminded of an unhappy event. This is however not necessarily the memory of an unfortunate love affair. If it were, the reader would expect the poem to be entitled 'Der Weiberfeind' (The Misogynist) or something similar which would definitely suggest a disappointing love affair.

The poem does not contain any outstanding anacreontic characteristics.

1) Goethe: Werke, III; 217, 3.

Die Reliquie.

This poem refers to the practice of exchanging love tokens which was as popular in the eighteenth century as it is today. The form which these pledges take has changed but not the sentiment behind them. In the first stanza Goethe, addressing a young man, says that he can appreciate his joy in receiving as a pledge a ribbon, veil, neckerchief, garter or ring which belonged to his beloved. But his sweetheart, Goethe boasts, has given him something so valuable that it puts all this "Trüdelware" (rubbish) to shame. She has given him a lock of her beautiful hair:

Sie schenkte mir die schönsten Haare,¹⁾
Den Schmuck des schönsten Angesichts.

All other pledges are but lifeless objects but her hair was only shortly before a living, growing part of her. The lock gives him a second happiness because it symbolizes her love for him and reminds him of the blissful times they spent together. He experiences his first and greatest happiness, naturally, in his sweetheart's presence. The pledge is a consolation when she is not there for he can always see and touch it:

1) Goethe: Werke, III; 217, 13-14.

Soll ich dich gleich, Geliebte, missen,
 Wirst du mir doch nicht ganz entrissen:
 Zu sehn, zu tändeln und zu küssen,
 Bleibt mir der schönste Teil von dir.¹⁾

Goethe realizes that his fate and the fate of the lock are curiously entwined. Formerly they both shared the young girl's happiness, both were near her, both caressed her; now they are both far from her. As Goethe addresses the curl directly, it takes on an independent existence. In the last stanza Goethe personifies it as a fellow-suitor for his sweetheart's love. But it is not a competitor in the true sense of the word because it is free from all envy. It wants only to recall past happiness to Goethe's mind.

The reader surmises from later poems that Goethe gave pledges just as enthusiastically as he received them. One of the most beautiful poems of his Sesenheim period, Mit einem gemalten Band describes a hair ribbon which he painted and gave to Friederike Brion.²⁾ As a further example, in a poem to Frau von Stein he speaks of sending a bouquet tied with a blue ribbon.³⁾

The idea of sending love tokens is by no means restricted to anacreontic writing, nor is it especially

1) Goethe: Werke, III; 217, 15-18.

2) Goethe: Werke, I; 48.

3) Ibid., 90.

anacreontic in this poem. The word choice exhibits few conventional features except for the verbs "buhlen", "tändeln", and "küssen", and the following lines:

Fest waren wir an sie gehangen,
Wir streichelten die runden Wangen
Und gleiteten oft mit Verlangen
Von da herab zur rundern Brust.¹⁾

In this passage practically every word stresses the sense of touch - "streichelten", "runden" and "gleiteten". The total effect is a sensuous word picture of the female form according to the conventional pattern. Another anacreontic touch is the way in which Goethe singles out the person addressed, for example, "O Jüngling", "Geliebte", and "O Nebenbuhler".

Die Liebe wider Willen.

As the title indicates, in this poem Goethe laments the fact that, even though he knows better, he has fallen in love. He scoffs at the idea of love by claiming that

1) Goethe: Werke, III; 217, 22-25.

girls are completely fickle. In fact he compares their conception of love to the way they play cards:

Ihr liebet, wie im Kartenspiel,
Den David und den Alexander.¹⁾

The reader can interpret these lines to mean: In card games the girls love the kings; in real life they like the men who have most to offer. Or the passage may imply that girls love now one man, now another, just as they like first one card and then another. No matter how one interprets it, it is clear that Goethe has discovered that there is no way to outmanoeuvre the girls for they have all joined forces to work together in matters of the heart.

Even though he knows all this, moans Goethe, he is just as miserable as before. He is love's slave, a pitiable fool with the expression of a misanthrope. How he would like to be rid of love's pain! Experience has taught him, however, that scorn will never drive love and its pain away for it is too deep-seated:

Allein es sitzt zu tief im Herzen,
Und Spott vertreibt die Liebe nicht.²⁾

This poem presents the often portrayed situation of the unhappy lover who turns on love and, in his misery, mocks

1) Goethe: Werke, III; 218, 3-4.

2) Ibid., 218, 11-12.

everything connected with it. His destructive assault emphasizes the illogical nature of love but does not make him feel any happier. The last lines contain a note of resignation. If he cannot be rid of love, he decides, he might just as well try to accept it good-naturedly.

The idea of the power of love which can hold the lover against his will is anacreontic. Yet few anacreontic poets describe a girl's fickleness so cynically. Anacreontic poets customarily delighted in love's pain and lived it over and over again in their writing instead of wishing themselves free of it as does Goethe here. The tone leads the reader to believe that Goethe is presenting his own experiences and that he has individualized the conventional idea of the irrational power of love.

Das Glück der Liebe.

This poem is evidence of the speed with which young Goethe is developing into a more rational, more mature person. From the tone of these verses the reader concludes that

Goethe is no longer passionately in love with Käthchen. Apparently he is far from his Leipzig sweetheart as the later title, Glück der Entfernung, makes clear. Nevertheless neither jealousy nor longing torment him. On the contrary, although he does not stop thinking about her, he discovers that he can concentrate on the matter at hand. Time and distance, he says, have soothed his inflamed blood. As his heart becomes lighter, his happiness grows more intense. He realizes that a person's joy increases instead of decreases when he is separated from his beloved. This thought is the keynote of the whole poem:

Doch das Glück bleibt immer grösser,
Fern von der Geliebten sein.¹⁾

The idea that 'absence makes the heart grow fonder' is completely alien to the Goethe of the 'Annette Lieder' in which he reveals himself as an impetuous and often unreasoning lover. He is young, conceited and a bit of a show-off. In the 'Annette Lieder' his aim seems to be to tell an interesting story or to make a parade of worldly wisdom rather than to express what he thinks and how he feels. Now, however, he pauses to analyze his feelings right at the moment and to present them for what they are worth.

1) Goethe: Werke, I; 31, 5-6.

The young man he addresses in the first line might well be an image of himself as the passionate lover of the early part of his stay in Leipzig. He too drank

.....heil'ges Glücke
Taglang aus der Liebsten Blicke¹⁾

and at night his sweetheart's picture also rocked him to sleep. This detached description of a lover's bliss is a far cry from some of the passionate phrases he used in the 'Annette Lieder'.

He describes how the "eternal forces", time and distance, working secretly like the "power of the stars", calmed his spirit. Perhaps it was in nature, perhaps in the contemplation of the heavens that he became aware of his true position. At any rate he now realizes that his infatuation must be imperceptible to others if he wants the love in his heart to grow into reverence and the desire into ecstasy:

Und unmerkliche Betörung
Macht die Liebe zur Verehrung,
Die Begier zur Schwärmerei.²⁾

As his passion cools, his love becomes more intense. His feelings become more and more tender while his happiness increases by leaps and bounds. Although they are apart, he cannot forget his sweetheart. He thinks of her in a

1) Goethe: Werke, I; 31, 1-2.

2) Ibid., 32, 16-18.

cheerful and yet unruffled frame of mind. As he puts it, his love does not upset his digestion:

Nirgends kann ich sie vergessen,
Und doch kann ich ruhig essen.¹⁾

In this newly won peace his love reaches its peak. He knows neither fear nor envy; nothing disturbs his serenity. He has won a balance between love and life. Here, as is frequently the case when he wants to express the climax of his thought, he creates a figure of speech based on nature. His heart experiences greater joy than the gentlest cloud which has been drawn up by the sun into ethereal bliss:

Aufgezogen durch die Sonne
Schwimmt im Hauch äther'scher Wonne
So das leichtste Wölkchen nie,
Wie mein Herz in Ruh und Freude.²⁾

This passage is an example of one of the most delicate and most sensitive images from the realm of nature to be found in the Neue Lieder. Although he refers to "Sonne", "Herz", "Wonne" and "Freude", these words have absolutely no conventional connotation here. In this poem Goethe does not see nature through an anacreontic veil. He sees the natural world as living and striving just as human beings. The cloud, too, can experience bliss in achieving its greatest ambition, union with the sun.

1) Goethe: Werke, I; 32, 13-14.

2) Ibid., 32, 19-22.

The mood of this poem is cheerful and stands in sharp contrast to the feeling of resignation in Das Glück. It is quite unusual that Goethe should describe only his present condition. Not a single line is devoted to a description of earlier joys which he and Käthchen shared together.

The only anacreontic feature of the poem is the exhortation "o Jüngling".¹⁾ Every other word in the poem is Goethe's own and is permeated with his own feeling. Both thought and expression (particularly the image of the cloud) are original. Das Glück der Liebe is unquestionably one of the high points of the Neue Lieder.

An den Mond.

The theme of this poem is strongly anacreontic. Goethe, looking up at the moon, wishes he could travel beside it through the sky and look down on his beloved. The first stanza is devoted to an invocation to the moon and a description

1) Goethe: Werke, I; 31, 1.

of its functions. "He calls it "Schwester von dem ersten
Licht".¹⁾

The same idea is expressed in Bernis' Poésies,

which Goethe knew and in which the moon is called "la soeur

aimable du soleil".²⁾ Addressing the moon as 'thou', he calls
her a vision of tenderness in mourning, for streaks of silver
mist float across her charming face:

Schwester von dem ersten Licht,
Bild der Zärtlichkeit in Trauer!
Nebel schwimmt mit Silberschauer
Um dein reizendes Gesicht.³⁾

The moon is not only a lovely widow but a widow who walks
across the sky and whose footsteps rustle in the night. Goethe
says that her gentle footfall wakes the souls of the departed
from their dens which are sealed by day, as well as the
nocturnal birds and himself:

Deines leisen Fusztes Lauf
Weckt aus tagverschlossnen Höhlen
Traurig abgeschiedne Seelen,
Mich und nächt'ge Vögel auf.⁴⁾

After this invocation, Goethe begs the moon to raise him
to her side. He would be in ecstasy as, looking down from on
high, he would catch a glimpse of his sweetheart through the
lattice window of her bedroom. The last stanza of the
original version creates a land of dusky half-shadows. This

1) Goethe: Werke, I; 32, 1.

2) Ibid., 312.

3) Ibid., 32, 1-4.

4) Ibid., 32, 5-8.

is the lovers' world for here voluptuousness is enthroned.
The sight of the sleeping girl is too much for the young
lover:

Trunken sinkt mein Blick hernieder.
Was verhüllt man wohl dem Mond?¹⁾

At this point Goethe resumes the personification of the moon which he had discontinued for one stanza. The moon is credited with human desires. In spite of the fact that nothing is hidden from her sight, her desires are frustrated for she has to continue to "hang up there" in the sky. No wonder she is squinting herself blind, chuckles Goethe.

The last stanza of the second version bears a stronger resemblance to the older Goethe's style.²⁾ It tells how the pure joy of observing the forbidden sight more than counterbalances the inconveniences caused by the distance. Collecting the rays of the moon, the lover sharpens his sight until gradually he can discern the sleeping form of his beloved. He feels himself drawn to her as the moon was once to Endymion:

Hell und heller wird es schon
Um die unverhüllten Glieder,
Und nun zieht sie mich hernieder,
Wie dich einst Endymion.³⁾

1) Goethe: Werke, I; 312, 3-4.

2) Ibid., 312.

3) Ibid., 33, 21-24.

According to legend, Endymion was the most beautiful of men and was loved by Selene (the moon). By her contrivance or at his own request he was thrown into a perpetual sleep and the moon descended every night to embrace him.¹⁾ Both this reference to mythological times and the invocation add an anacreontic touch to the poem which is maintained in the later version of the title An Luna.

The whole 'peeping Tom' motif is conventional, as has been shown in the discussion of Triumph der Tugend, Zwote Erzählung. In An den Mond, however, the young man is content with wishes. Conventional, too, is the emphasis on the female form (die unverhüllten Glieder).²⁾ The earlier version of the last stanza is far richer in sensuous images than the second. Goethe lingers, for instance, on such expressions as "Wollust", "runde Glieder", "trunken", "Begierde" and "genieszen".

Goethe's conception of the moon is anacreontic only in part. The emphasis on "Silberschauer" and "Zärtlichkeit" is conventional but the complex personification is not. 'Echt goethisch' are the lines which describe the manner in which the dead rise from their graves under the influence of the moonlight. Goethe's conception of himself in this

1) Oxford Companion, p.158.

2) Goethe: Werke, I; 33, 22.

poem reminds us of the motif of the 'lonely wanderer' which appears in Die Nacht. In this poem he is alone under the open sky at night. In Die Nacht the stress is laid on the appreciation of nature; in this poem it is on the anacreontic theme. In this connection Goethe calls himself "der
 1)
 weitverschlagne Ritter".

The polished style of An den Mond strikes the reader at once. Its short balanced lines mark a decided improvement over the long, rather ungainly verse structure of the poems Triumph der Tugend and Kunst, die Spröden zu fangen of the 'Annette Lieder'. In this poem the reader finds evidence of Goethe's growing skill and boldness in creating new words. He is particularly fond of compounding an adjective from a past participle and a noun or adjective, as for example, "tagverschloszne Höhlen", "groszgemeszne Weite" and "weitverschlagner Ritter", or from a noun and adjective, as for instance "wollustvolle Ruh". These forms are completely Goethe's own. They are fused with so much artistry that they can not be rendered in a more striking manner. More and more the reader is becoming aware that Goethe is winning his struggle for a style of his own.

1) Goethe: Werke, I; 33, 14.

Am Flusse.

This little poem, which so fittingly concludes the Neue Lieder, is one of the most beautiful and most melancholy in the collection. In it Goethe commits his songs to the sea of forgetfulness. These songs which glorified his sweetheart mean nothing to him now that she has scorned his fidelity. In fact he does not want them to be sung anymore.

From these few facts the reader can reconstruct the situation. Goethe and Käthchen Schönkopf have parted. Käthchen has turned to another suitor. Goethe, depressed and disillusioned, addresses his verses as they appear before him in his mind's eye. Now that Käthchen loves another, they no longer seem to serve any purpose. He can think only of his present misfortune which he sums up in the thought that whatever happiness we possess sooner or later flows away like water. Somehow it seems fitting that the poems, which he asserts in Zueignung were composed beside the water, should flow away with it:

Ihr wart ins Wasser eingeschrieben;
So fließt denn auch mit ihm davon! 1)

Goethe again draws on the storehouse of nature for an

1) Goethe: Werke, I; 40, 7-8.

image to parallel and represent his own feelings. It is probably the transitory quality of his love which brings to mind a river which is always flowing and changing. Expanding the image, Goethe makes the river symbolize unfaithfulness just as he did in Unbeständigkeit. Now, however, his mood has completely changed and water is here associated with melancholy. Although Goethe is only speaking figuratively when he 'commits his creations to the water', his words are rich in concrete detail:

Verflieszet, vielgeliebte Lieder,
Zum Meere der Vergangenheit! 1)

The idea of destroying something which recalls an unhappy love is not new. Goethe's presentation of this theme is, however, original. By means of nature symbolism he individualizes it so much that it seems to apply to him alone. The only anacreontic feature in the poem is the motif of friendship. Here, as in Zueignung he sees in imagination a group of boys and girls gathering around to sing his songs.

The tone of the whole poem is one of resignation. But even though Goethe is discouraged he will not do anything desperate because he has overcome his chagrin by writing this poem. Am Flusse clearly possesses the properties of a confession.

1) Goethe: Werke, I; 40, 1-2.

CONCLUSION

Now let us draw the conclusions of our investigation, first of the 'Annette Lieder' then of the Neue Lieder. From the preceding analysis we can state conclusively that the anacreontic element in Goethe's 'Annette Lieder' is pronounced. By systematizing our investigations we shall now try to determine how far reaching this anacreontic influence is and to what extent the 'Annette Lieder' are evidence of Goethe's own originality.

Probably the strongest direct influence of the anacreontic style appears in Goethe's choice of subject matter. His theme is always love in some form. Every poem in the collection, with possibly the exception of Ode an Herrn Professor Zachariae, rightly deserves to be called a love poem. Goethe presents every situation in an amatory light, even scenes of mourning in Elegie, which is ostensibly a dirge. To be sure, in most instances this is not love in the sense of affection, but sensual gratification. But it is possible for a poet to take over a theme and reproduce it any number of times, and yet not be completely in agreement with the ideas which it contains. This is the case with Goethe. In some of his poems he seems to champion the anacreontic philosophy of life. In these poems both his thought and his treatment of the motifs are conventional.

But at other times he uses the anacreontic theme and its motifs only as a foundation, adding here and subtracting there. It is by examining his attitude to life and more especially to love, as well as the motifs through which he presents his ideas, that we will be able to distinguish the anacreontic from the "Goetheschen".

Let us review the conventional attitude to life and love. For Anacreon life and love were almost synonymous. Life was meant to be enjoyed and the only way to enjoy it to the full was to devote oneself to the pursuit of love. One should be an uninhibited lover, ready to dare anything for the joys of the night. Desire colored the lover's thinking to such an extent that his will became its slave. Love was a blind, all-powerful force which swept reason aside and gave its victims no rest. The German Anacreontics introduced the idea that love, by which they meant passionate love, was a game. No matter how intensely a man might love at a given instant, he could transfer his affections at will. It took a cunning and experienced Don Juan to master the tricks of the game and to hoodwink the girl's parents. The girls, however, quickly became as adept as their lovers. They met advances with coquetry. The key-note of this attitude to love is the insincerity and transiency of feelings which supposedly come from the heart.

In such poems as Ziblis and Annette an ihren Geliebten, Goethe appears as a dyed in the wool Anacreontic. As far as he is concerned love is nothing but a jolly game. Any trick is fair and the winner's reward is sensual enjoyment. It is by no means out of the goodness of his heart that Emiren assists Ziblis. In typical anacreontic fashion he has his reward firmly in mind before challenging the Waldgott. Amor can and often does join in the fun. In Kunst, die Sprüden zu fangen (II), the lovers parry insincere declarations of love. They are part of the game too and constitute a 'playing with feeling' rather than real emotion. The lovers do not look forward to lasting affection. In An den Schlaf, for instance, they want to see no farther than the immediate fulfilment of their desire. In Pygmalion, Goethe implies that the worst outcome such a union could have would be marriage and advocates the carefree life of a Don Juan. This attitude to love is almost an echo of that expressed in the poems of Gleim and Uz.

Goethe's attitude to love seems to have altered slightly in Lyde. The beginning is conventional. Both the lovers are filled with desire. Passion reigns. But for once the young man is honest enough to confess that too much sensuality sickens him. He wants to be loved for himself, not because he is a member of the male sex. Falling in love is not so

instantaneous, he decides, at least not if one wants something more permanent than sensual enjoyment. But he is too hot-blooded to forego romance completely and seek a quieter hobby. He determines that in future he shall have love by all means, but in moderation. This theme of moderation certainly contrasts with the idea of 'love and leave', endorsed by the German Anacreontics. It is reminiscent of one of Anacreon's verses, in which the poet advocates moderation in both drinking and love-making. Although it at first appears paradoxical, this idea of temperance is decidedly unanacreontic even though Anacreon himself advocated it. Later interpreters succeeded in suppressing this idea so thoroughly that when Goethe puts it into words it must be termed unconventional. Although the subject matter, passionate love, is anacreontic, the idea of moderation is 'goethisch' and gives us an insight into the personality of the rapidly maturing poet.

So far, Goethe's attitude to love appears to be twofold. Most of the poems have centered around sensual love and at least one important one has stressed temperance in love. Three poems, however, do not fit into this pattern. Elegie deals with love in courtship. It is the "heilige Liebe" of a friendship which has ripened into a bond of tenderness. Strictly speaking, it is not platonic, because it does seek

fulfilment, but only in marriage. This thought is completely foreign to the anacreontic tradition which ridicules marriage as a prudish convention. In Triumph der Tugend (I), Goethe rejects sensuality, calling it a product of opportunity which is unworthy of the noble-minded individual. Self-control is the theme of Triumph der Tugend (II) in which Goethe dethrones the conventional free love in favor of virtue. Putting forward a convincing case, he argues that virtue is not an outdated concept but a sound principle, for it brings the reward of a clear conscience. Granted this idea is unconventional, we cannot call the three poems mentioned original because their vocabulary, images and secondary motifs are quite conventionalized.

Goethe, then, submits not one, but three different approaches to the conventional theme of love. He is not content to sing the praises of sensuality but tries to paint a picture of life which is at any rate closer to everyday experience. We could set up a pat theory if we asserted that these three different interpretations represent three stages in Goethe's development from a love struck youth to a serious poet. We cannot set up such a theory, however, for the simple reason that we cannot be sure of the chronological order in which the poems were composed.¹⁾ The

1) Goethe: Werke, III; 359.

three interpretations are, nevertheless, evidence of Goethe's versatility and his inquiring mind. The final product is a stereotyped theme treated in an unconventional manner. Let us look for traces of original thinking in Goethe's handling of the other favorite anacreontic motifs.

The "wachsame Mutter" motif was introduced and cultivated by the German Anacreontics, who laid great stress on its connotation of forbidden love. In this motif the girl's mother played only the role of interrupter of anacreontic bliss and only the lovers' point of view was presented. Goethe follows this technique faithfully in An den Schlaf, in which the lover begs sleep to incapacitate the girl's mother. But in Annette an ihren Geliebten and Lyde both parents stand guard over their daughter's virtue. Goethe introduces new life into the motif by examining the mother's viewpoint. In Ziblis she is not her daughter's jailer but her adviser. Dipping into her store of experience, she tries to chart a straight course for her daughter. Her advice produces a variety of effects. As in Kunst, die Sprüden zu fangen (I) it can harden the girl's heart, making her gullible to the most obvious of lovers' tricks. Or the girl can rebel against the moral platitudes and, as in Lyde, seize every opportunity to disobey her mother's instructions. Or the seeds may fall on fertile ground, as in Triumph der

Tugend (II). Here the mother's "treue Lehren" give the girl strength to resist her seducer. The women in the 'Annette Lieder' seem to be made of stronger fibre than the men.

The conventional "wachsamer Mutter" motif is scarcely recognizable in this new garb. Goethe is more interested in the way in which the mother's teachings affect the daughter's personality than in the mother herself. We may see traces of the perversion of her advice in the girls' prudery and coquetry. What passes for modesty, Goethe tells us, is really often false modesty, as is the case when Lyde averts her eyes, affecting embarrassment at the mention of another man's name. Or it can be a trick of coquetry as, for example, when Charlotte in Kunst, die Spröden zu fangen (II), does the same thing. These analyses show that Goethe is aware of the world around him and of the quirks of human nature. He observes, reflects, and comments through them. Although presented in the same playful style as the majority of the poems, they demand intellectual activity on the part of the reader. This is contrary to all rules of anacreontic poetry, which aims at amusing the reader, not at making him think.

Goethe does not hesitate to borrow the anacreontic motif of the dream. The German Anacreontics favored a situation in which the young man dreams of his lady-love in an inviting pose. Upon awakening and discovering that it

was only a dream, he would turn over and try to carry on from where he left off. In Goethe's hands the dream has a practical value. Instead of revelling in voluptuous fantasies, the dreamer jumps up and puts his dream into action. In Die Liebhaber the young man wins his sweetheart by means of a dream and fulfils his love when he awakes. A dream can also spur the lover on to do what he would never have dared do in real life. In Madrigal, for instance, the dreamer boldly declares his love even though he feels certain his suit will be rejected. This is a further example of the way in which Goethe redecorates a trite motif.

So far we have been dealing in terms of fundamentally anacreontic motifs which Goethe has interpreted with varying degrees of originality. Are there no thoughts in the poems which can be described as 'echt goethisch'? The answer is yes. In Triumph der Tugend (II), Goethe introduces a feature which is completely incompatible with the anacreontic philosophy. The heroine appeals to God to shock her seducer back to reality. This appeal to the Supreme Being is so intense that it practically negates everything Goethe has said in praise of Venus, Amor, and the other classical gods and goddesses. This religious note elevates the tone of the poem and is decidedly unconventional. Goethe's denunciation of absolutist tyranny is also very moving.

He argues that a ruler's selfishness is inexcusable because each of his subjects suffers on account of it. The last poem in the collection impresses upon us the sincerity of Goethe's unhappiness at leaving Annette and his friends in Leipzig. The thought is simple and there is no sophistry or cynicism. Perhaps that is why it appeals to the reader so much.

The motif which best lends itself to anacreontic treatment is nature. As far as Anacreon was concerned all nature could cease to exist except for leafy arbors and clusters of grapes. He described it in as few words as possible so that he might devote his time to the really important thing, the enjoyment of life. The German Anacreontics made a ritual out of nature description. From the myriad natural wonders they selected only those which helped to build up the atmosphere of a moonlight tryst. The season was generally spring, the time was midnight. Overhead the moon peeped into the grove and round about, laurel bushes ensured privacy. Following their example, Goethe does not see nature as the source of life and growth. In the 'Annette Lieder' nature as such would not hold his attention if it were not for its connection with the theme of love. Following the Anacreontics' example, he manipulates groves, foliage, streams and myrtle bushes

at will to set up a cozy love nest. Goethe, too, favors the springtime, when the life processes are quickened, and midnight, when emotion prevails. In every poem which contains a natural setting, it is introduced within the first two stanzas and not referred to again. Only in Ziblis does he mention nature twice.

Goethe is not yet conscious of movement and variety in nature. The groves and lindens he mentions might well be made of colored cardboard. Their only function is to provide a background for love-making. Nor is there any bond between nature and the individual. Only in later poems does Goethe suggest a parallel between nature and human feelings. In the 'Annette Lieder' he superimposes the anacreontic conception of antique life on nature. No one is surprised to see a Waldgott spring out of an oak, nor does a Greek temple seem out of place. The reader enters a world peopled by gods and goddesses, nymphs and fauns, where the poet is inspired by the Muses and sings his songs to the accompaniment of a lyre. Shepherds and shepherdesses abound even though tending sheep is the farthest thought from their minds. This approach to nature reveals little of Goethe's personality. It is just a restatement of what Gleim, Uz and Götze have already said.

Goethe pays homage to the supreme ruler, little Amor, as did Anacreon and Gleim and assigns the conventional traits to him. Although a god, he is really just a capricious little boy at heart. In Kunst, die Spröden zu fangen (II) he will not be bribed or coerced into doing anything which runs counter to his present mood. It is wise to appease him, Pygmalion discovers, for he punishes offenders with a marriage yoke. Goethe reintroduces the idea that Amor's presence is necessary to ensure the fulfilment of love. No eulogy in his honor is inappropriate or extravagant. In his Ode an Herrn Professor Zachariae Goethe makes an excursion of four lines in length to praise Amor, who is "unser gut'ger Retter, der Venus vielgeliebter Sohn".¹⁾ By and large Goethe's presentation of Amor follows the basic anacreontic pattern, complete with bow and arrows. In Kunst, die Spröden zu fangen (II), he departs from the tradition long enough to make fun of the god's curiosity and vanity. Here he reduces the mighty ruler of men to a clammy, meddlesome insect.

All the other motifs which Goethe presents are thoroughly anacreontic. He is fond of the motif of the pursuit, as are Anacreon and Hagedorn. In Triumph der

1) Goethe: Werke, III; 199, 13-14.

Tugend (I) the young man will not take 'no' for an answer, but follows the girl. He wants to tire her out as a hunter would a deer. In Ziblis the chase is wild and exciting and the outcome is as predictable as it is in Hagedorn's Der
¹⁾Morgen. The 'peeping Tom' motif in Triumph der Tugend (II), where the young man sees more than he is intended to, reminds
²⁾us of Gleim's Belinde. Goethe delights in describing the voluptuous charms of the female figure, and like Gleim, he too succumbs to the allurements of the female bosom.

Goethe falls back on the anacreontic motif of the ruse to motivate a seduction, as used by Uz in Amor und sein
³⁾Bruder. The lover tricks either the mother, as in An den Schlaf, or his sweetheart as in Kunst, die Spröden zu fangen (I). Goethe also utilizes the familiar motif of testing someone's love by means of a ruse. In Lyde this deception backfires and the young man, not the girl, is the loser.

We generally associate the idea of 'Sichbescheiden' with the works of the German Anacreontics. They were not reformers. They favored the status quo as long as they could hold their drinking parties and make love to women. By and large Goethe's philosophy of life, as expressed in the

1) Dt. Nat.-Litt., vol.45, pt.I, p.134.

2) Ibid., p.239.

3) Dt. Nat.-Litt., vol.45, pt.II, p.38.

'Annette Lieder' would coincide with this, with the exception of the drinking rounds. Position and wealth mean nothing to him, compared to his sweetheart's favor. At least that is the thesis which he puts forward in Madrigal.

Young Goethe was not a true anacreontic poet, if we consider the proper anacreontic subject matter to be 'wine, women and song' for he sings the praises of the fair sex exclusively. He is not a wine poet. Nowhere in his collection does he imitate Anacreon and Gleim in eulogizing Bacchus. Only in Kunst, die Sprüden zu fangen (II) does he mention wine and drinking. Even here he does not rejoice in the joys of the vine but calculates on its intoxicating power to weaken his sweetheart's resistance. Goethe is more interested in describing vines laden with luscious grapes than he is in presenting drinking scenes.

Goethe does not stress friendship among men to the extent that Anacreon, Gleim or Uz do. According to these poets there is no merrier way to while away the hours than in the company of jolly fellows. A friend can be relied upon anywhere, anytime. We do not find this idea in the 'Annette Lieder'. In fact both Pygmalion and Amin owe the sad outcome of their respective love affairs to a friend's intervention. In Pygmalion the friend is good-hearted but misguided, and in Lyde he proves to^{be} a seducer. In Kunst,

die Sprüden zu fangen (II), the young man makes a mockery of friendship. He undermines the wise mother's teachings with pleasant words, affirming his honorable intentions all the while. Ode an Herrn Professor Zachariae could have been handled as a panegyric on friendship among men, but Goethe never drops the teacher-pupil distinction. He rejects also the conventional "Freundschafts" cults which elevated fraternal friendships above sexual love. In An Annetten he says that he had thought of dedicating his poems to a friend but had changed his mind in favor of his sweetheart. Similarly in Elegie he has little interest in Behrisch' reaction to his brother's death but he elaborates on the bereaved woman's grief at great length.

What about Goethe's style? Is it, like his subject matter, anacreontic? Or is it, like his treatment of this subject matter, moderately original? Let us examine the question of Goethe's conception of himself first. About two thirds of anacreontic poetry from Anacreon to Gleim is written in the first person. Some of the poems of this type conclude on a moral note; others present a certain philosophy of life, Don Juanism, without tagging on a moral. In the 'Annette Lieder' Goethe favors the first person in the ratio of eleven to seven. In three poems he steps in with a moral comment, whose tone is so insincere that we

suspect Goethe is having fun at our expense. Goethe applies another anacreontic device which is used especially by Hagedorn and Gleim. He steps in as narrator to report someone else's story. He takes pains to stress the story's authenticity and his own good faith in retelling it. Only in two poems can we say that Goethe is speaking for himself from beginning to end. In Elegie he expresses his own hatred of tyranny even though this expression is buried under conventional trappings. His sorrow at leaving Leipzig, as voiced in An meine Lieder is unaffected. In a few poems, such as Triumph der Tugend (II), conventional ideas and unconventional treatment are intermingled. By and large, however, we must label Goethe's conception of himself anacreontic because the feelings he expresses do not seem to come from the heart.

Anacreontic poetry is noted for its grace and sensual imagery, and not for its profundity. Anacreon, for instance, made no pretense about the superficiality of his thoughts. Most of Goethe's poems in this collection would fall into this category. Some of his observations on human nature, however, bear a startling resemblance to real life. These comments make us reflect, even if only for a moment. The best of these are in epigrammatic form, such as "Schreyen

1)
kann niemals überwinden". Stylistically speaking, Goethe's poems contain more body than the poems of the German Anacreontics. His poems tell a story, whereas Gleim's, for example, are often only a repetition of phrases, like a jingle.

Anacreon was able to fuse humor and delicacy successfully. Gleim often sacrificed genuine humor for a polished phrase. His "derber Witz" often bordered on the indecent. Goethe, too, delights in insinuation. In Lyde, Annette an ihren Geliebten and An den Schlaf he challenges the reader to imagine whatever he pleases. Not all of his humor is suggestive, however. Probably the most comical incident in the whole collection is the sham battle between Emiren and the Waldgott.

The basis of most of the comparisons used by Anacreon, Gleim and Uz, is Greek or Roman mythology. Goethe does not hesitate to compare a lover to one of Diana's huntsmen. Many of his other figures, as for example his comparison of Amor to a bee, have appeared before in the poems of Uz or Gleim. Just as conventional is the practice of disguising the lovers' names. Anacreon rarely mentioned a female name.

1) Goethe: Werke, III; 183, 26.

Scorning Germanic names, Gleim fell back on the names of nymphs and of fauns. Goethe has fallen partly under this spell. He speaks of Emiren, Amin and Damöt. But on five occasions he addresses Annette by name and at other times refers directly to "mein Mädchen".

The tone of anacreontic writing is playful and insincere. It ranges from simplicity in Anacreon's lyrics to sophistication in Gleim's. The general tone of Goethe's poems is brashness. He has not polished every word. Some of his moral comments are satirical and in Kunst, die Spröden zu fangen (I) he toys with cynicism. The tone is sincere from beginning to end in only two poems - Elegie and An Annetten.

The only feature which remains to be considered is the word stock. Anacreon used a very limited vocabulary. The same thoughts and words appear again and again. He utilizes mainly concrete nouns and verbs which stimulate the senses. The German Anacreontics carried on the tradition. When Gleim, for instance, speaks of flowers, he resorts to such stereotyped varieties as roses and lilies. Goethe, too, seizes upon such threadbare words as "Liebe", "Wollust", "Kusz" and "Wange". Even whole phrases keep recurring, as for example, "ein feuriger Blick" and "die weisse Brust".

No matter how original Goethe's thought, it would never reach the reader by means of these stereotypes. The older orthography which he employs is in keeping with the anacreontic attempt to reproduce the bygone days.

We cannot register the degree of anacreontic influence in Goethe's 'Annette Lieder' in absolute terms. If we were to content ourselves with three degrees of influence, slight, moderate and strong, we could summarize the results of this investigation as follows:

1. Goethe's subject matter considered as a whole is strongly anacreontic but his interpretation of it is moderately original.
2. Of the major motifs which Goethe treats, the following are basically anacreontic:
The "wachsame Mutter", the chase, friendship, nature, "Sichbescheiden", the pastoral, love as a game, passionate love, the ruse, Don Juanism, the female form, 'peeping Tom', coquetry, and the dream.
3. Goethe treats the following anacreontic themes in the conventional manner:
The chase, nature, "Sichbescheiden", the pastoral, love as a game, passionate love, Don Juanism, 'peeping Tom', and the female form.
4. Goethe's treatment of these motifs, although anacreontic in themselves, shows moderate originality:
Love as temperance, the "wachsame Mutter", the dream, Freundschaft, Amor the god of love, the ruse, and coquetry.
5. The following themes are original:
Love as virtue, attack on tyranny, appeal to God and sorrow at parting.

6. Goethe's dual role of narrator and moralist is strongly anacreontic.
7. Goethe is a love poet, not a wine poet.
8. Goethe draws heavily on the anacreontic word supply and classical references.
9. The feeling Goethe expresses does not strike the reader as being genuine.
10. The 'Annette Lieder' are interesting as a step in the development of Goethe's genius. Although they show strong traces of anacreontic influence, original touches scattered throughout make them far superior to the verses of the German Anacreontics Gleim, Uz and Götze.

Let us now classify the results of our investigation of the Neue Lieder. From our analysis of the Neue Lieder we can state that Goethe relies less and less on the anacreontic tradition. Instead of reworking conventional motifs he expresses his own ideas. Both subject matter and treatment of the majority of these poems is original. The anacreontic features which still remain are vestigial or else have been individualized. His style, too, reveals a growing skill and confidence in his ability. Let us first summarize his attitude to love in the Neue Lieder.

Free love finds little favour in the Neue Lieder. Passion is given free reign only in Liebe und Tugend and even here Goethe discounts it as stubbornness. Gone are the

elaborate pursuits and the descriptions of the joys of forbidden love. Love is still a powerful force which can dominate a man's thoughts whether he wills it or not, as in Liebe wider Willen, but it is no longer so intemperate. Goethe seems gradually to realize that he can master his feelings instead of letting them master him.

The love poems of the Neue Lieder are less stereotyped than their predecessors in that they present the lover in a wide range of moods. In Unbeständigkeit the young man can no longer treat love sincerely as a result of his disappointing love affairs. In Die Reliquie, on the other hand, the young lover's heart overflows with joy when he touches the lock of hair which his true love has given him. In Das Glück der Liebe, love means for Goethe an inner satisfaction which is so much a part of him, that it actually increases when he is separated from his sweetheart. Love can also awaken mixed emotions. Thus the misanthrope's face alternately lights up and grows troubled when he recalls love's joys and sorrows. Out of the experiences in love a mood of resignation often develops as in Das Glück and Am Flusse.

In the Neue Lieder Goethe's attitude to love is original and is based to a large extent on his own experience. The tone of resignation which runs through several of the poems

gives the reader the impression that Goethe is expressing his own ideas rather than dipping into the anacreontic treasure trove and pulling them forth ready made. Zueignung with its strongly didactic quality, has a particularly individual flavour. Although he veils his words here, Goethe seems to imply that he had to learn the hard way that true happiness consists in moderation. This idea is diametrically opposed to what might well be the anacreontic slogan 'enjoy yourself to the utmost while you can'. In Das Glück Goethe realizes that one cannot hold on to happiness like a concrete object because it fades from memory like a dream. He seems sincerely depressed as he utters the phrase which re-echoes throughout the collection: "Was hilft es mir,
1)
dasz ich geniesze?"

The chief objection raised against anacreontic poetry is that the poets are 'playing with emotion'. This objection is valid only in regard to the poems Amors Grab, Das Schreien, and Schadenfreude. Even here Goethe has so thoroughly caught the spirit of delicacy that Schadenfreude may be considered one of the high points of the anacreontic tradition.

In the Neue Lieder Goethe turns to few anacreontic

1) Goethe: Werke, I; 30, 10.

motifs. He relegates Amor, who is a powerful god in the 'Annette Lieder', to a minor position. In Amors Grab, for instance, Goethe recounts the circumstances of the god's death and in Neujahrslied he acknowledges him to be the teacher of young lovers. Goethe seems to have lost interest in portraying the god's capriciousness and regards him now merely as a symbol for love. No longer do his magic potions inflame girls' hearts or his arrows awake desire in a man's heart. He plays his most important role in Hochzeitlied, where he guards the bridal chamber, lights the way for the newly-weds and assists in the undressing. Even here he seems rather out of place for the love he symbolizes does not often end in marriage.

Such typically anacreontic motifs as the "strenge Mutter", the headstrong daughter and prudery appear only in Liebe und Tugend. The favorite 'peeping Tom' motif occurs only in Am den Mond. Even though Goethe treats love as a game in Unbeständigkeit and moralizes 'do not mourn a faithless sweetheart', he illustrates this idea so skilfully by the symbol of the wave that it is difficult to recognize the conventional motif. Another version of the love theme, the idea that love cannot be bought or sold, is stressed in Der wahre Genuss and calls to mind the verses of Anacreon. The reader notices that Goethe draws very little on classical

mythology for subject matter or names in the Neue Lieder. The majority of the favorite conventional motifs including the "wachsame Mutter", the ruse, the chase, fraternal friendship, the joy of wine, love and roses, dancing and the 'doll' motif are lacking entirely.

Goethe's attitude to nature has been slowly maturing and it is probably in this field that we are now most aware of his latent possibilities. In the 'Annette Lieder' Goethe sets up a world of nature which bears scarcely any relation to reality. In true anacreontic manner he manipulates groves, forests and streams as a director would scenery on the stage and introduces gods, nymphs and shepherds to people this fanciful world. In the Neue Lieder, however, only Zueignung and Schadenfreude embody this conventional interpretation of nature. Die Freuden, An die Unschuld, Die Nacht, Unbeständigkeit and Das Glück der Liebe are all genuine nature poems. There is no doubt that the feeling for nature expressed in these poems is original. Die Freuden makes the reader realize Goethe's love of even the tiniest details of nature and his accuracy in recording them. In An den Mond Goethe departs from the anacreontic tradition completely by personifying nature. Probably the most beautiful of his nature poems is Die Nacht. So great is Goethe's artistry that the reader involuntarily associates

himself with the lover who is returning alone from his sweetheart's house. The reader, too, must experience the stillness and eeriness of the forest at night.

Already in this youthful collection, Goethe reveals himself as a master in the use of nature symbolism. This technique is completely alien to the works of the Anacreontics. Goethe's comparisons are not only beautiful but so exact that they are striking. His comparison of the wanton wave to a fickle girl is brilliant. In some instances he even enriches nature by imparting human characteristics to it. The cloud in Das Glück der Liebe, for example, yearns to unite with the sun. In this poem Goethe seems to have captured the airiness of the little cloud which, even in its bliss is not so serene as the poet's heart. His images also make many concepts clearer to the reader. Our understanding of innocence, for example, is broadened after reading his comparison of it to a mist in An die Unschuld.

The reader notices that, as Goethe's poems become more original, his themes show greater variety and greater subtleties of feeling. Now practically every poem has a distinctive tone. Wunsch eines jungen Mädchens is saucy, Die Freuden is graceful and Kinderverstand is factual.

Although a note of resignation is prominent in many of the

poems, this mood develops into cynicism only in Liebe und Tugend.

In the Neue Lieder the insinuations of the 'Annette Lieder' have developed into genuine humor. Only in Neujahrslied does Goethe revert to oblique hints. His humor which peeps out now and then often adds an extra touch to one of the few themes which is still predominantly anacreontic. The twist at the conclusion of Schadenfreude in which the lover's plans receive a setback, and the humorous portrayal of Amor in Hochzeitslied as a faithful but roguish servant help set these poems in a class above those of the German Anacreontics.

Goethe takes great delight in poking fun at himself in the Neue Lieder. In Die Nacht, for instance, he includes himself in the same category of wanderers as the nocturnal birds. He likes particularly to disparage his own ability. In Zueignung, for example, he refers to his writing as "Jammern" (moaning). At other times he combines humor with astute observations of human nature. In Wunsch eines jungen Mädchens he succeeds in catching a naive, young girl in the act of spinning fancies about a fairy prince in the form of a husband who will take her away from household chores forever. Similarly in Kinderverstand he characterizes

recognizable types in deft strokes without forgetting to add a comical line or two.

Just as his subject matter, so Goethe's style is becoming increasingly original. He has abandoned the mixture of prose and verse he utilized to some extent in the 'Annette Lieder'. He is now using short, quickly moving lines and, on the whole, his poems are more condensed. He is fond of developing his theme from the particular to the general. In Das Glück, for example, he presents first the situation, then the conclusions he draws from it. Similarly in Die Freuden he examines the dragonfly and then expands his conclusions into a moral: do not dissect that which gives joy as a whole.

The reader notices that his vocabulary, too, is losing most of its conventional features. Only in Schadenfreude, Das Schreien and Amors Grab do typically anacreontic words and associations appear throughout. Goethe relies on only a few conventional clichés in Die Reliquie, and in such poems as Das Glück der Liebe and An die Unschuld even these lose all anacreontic connotation. It is interesting to note that in Der wahre Genuss he speaks again and again of "Wollust" and means by it nothing more than passionate love. Goethe's words are becoming as individual as his ideas. Other authors

are satisfied with the standard word selection; Goethe, however, does not hesitate to create vivid, concise words when the existing vocabulary is inadequate to express his ideas. Most of these new words are compounds of exceptional beauty such as "Silberschauer" and "tagverschloszen". They offer proof of the young poet's increasing technical skill.

Following the pattern used for the 'Annette Lieder' we can systematize our findings concerning the Neue Lieder as follows:

1. In contrast to the 'Annette Lieder' Goethe's subject matter, considered as a whole is individual, as is his treatment of it.
2. Goethe again treats the following anacreontic motifs, which he presented in the 'Annette Lieder': the "strange Mutter", the prudish girl, the headstrong daughter, 'peeping Tom', love which cannot be bought or sold, singing songs, addressing the person by name, Amor the god of love and the female form.
3. The following poems are high points of the anacreontic tradition:
Hochzeitlied, Amors Grab, Schadenfreude, and Das Schreien.
4. The following poems, although anacreontic in subject matter, are treated originally:
Unbeständigkeit, Am Flusse, Liebe wider Willen and Liebe und Tugend.
5. The following themes are original and introduced for the first time:

"der einsame Wanderer", the use of nature symbolism, the appeal to the prince, 'absence makes the heart grow fonder', the transiency of happiness, innocence, New Year's resolutions, love of nature, 'do not examine in detail what gives pleasure as a whole' and love in marriage.

The following poems are original in subject matter and treatment:

Der wahre Genuss, Kinderverstand, Der Misanthrop, Das Glück der Liebe, An die Unschuld, Neujahrslied, Die Nacht, Das Glück, Die Freuden, Die Reliquie and Zueignung.

6. Goethe's conception of himself as narrator and moralist is no longer anacreontic.
7. Besides being a love poet, Goethe now reveals himself more and more as a nature poet.
8. Goethe draws less and less on the anacreontic word supply and classical references.
9. The reader gradually realizes that the feeling Goethe expresses is genuine, and that it comes from his own experience.
10. The Neue Lieder are worth reading for their own sake in contrast to the 'Annette Lieder'. They are on the whole original in thought and expression and are built on Goethe's own experience.

Goethe's early poetry forms both the climax and conclusion of anacreontic writing. He carried the tradition to its peak in several beautiful poems. Yet even here his original humor makes these poems surpass anything which the German Anacreontics ever turned out. It was not long, however, before

Goethe discovered that conventional phraseology was stifling his genius. He turned instead to nature, which he now often regards as a reflection of what goes on in man's soul and, in wonderfully clear imagery he draws a parallel between human characteristics and natural processes. Both the power of his expression and the depth of his thought give evidence of his gradual maturation.

Even though imperfections exist in the nineteen year old's Annette Lieder and Neue Lieder, we can already recognize in them the genius into which Goethe was later to develop. At the same time, at least the Neue Lieder reveal another characteristic feature of Goethe's creative ability: they are based primarily on personal experience and express what the young poet thought and felt. Thus Goethe could justly assert in later years that all his works were nothing but "Bruckstücke einer groszen Konfession".¹⁾

1) Dt. Nat.-Litt., vol.99, p.91.

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